

CONDÉ NAST House & Garden

SOUTH AFRICA'S FINEST DECOR MAGAZINE

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ON-TREND
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FEATURES
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PERFECT
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MOST
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ESCAPES**

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Shaping Design Today

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SA STYLE**

INSPIRING SPACES FROM TOP DESIGNERS
Tessa Proudfoot, Julia Twigg, Enrico Daffonchio, Lulu Bailly

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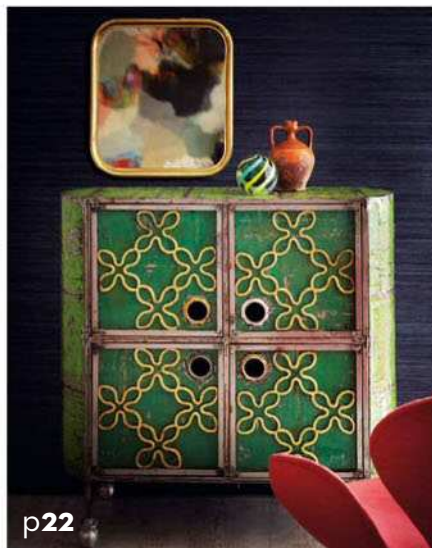
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CONDÉ NAST House & Garden



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ON THE COVER

An eye-catching chandelier in the entrance hall. French Connection, page 78 **Photograph:** Elsa Young

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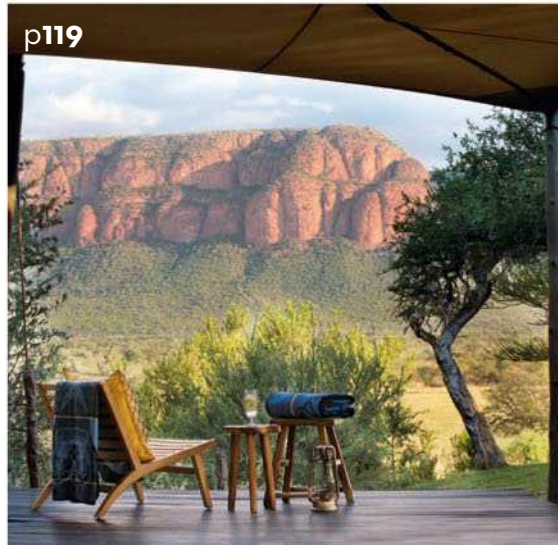
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Dear Reader

Decorating and designing your home, either as part of a redo project or from scratch, can be the most hair-ripping, rage-inducing experience or a fabulously creative, engaging and satisfying process. If you have had the latter, then you are probably hooked and constantly in search of the ideal pedestal or armoire, piece of ceremonial cloth or 1950s chandelier to finish off a room or inspire another surge of decor gratification. With decorating, the quest for a certain item of style and provenance or for transforming spaces from ugly ducklings into gorgeous, inviting swans becomes a journey, and once you get the bug, it's a lifelong wanderlust that, like many passions, gladdens the heart with a cast of special characters and allies you make along the way. Trends ebb and flow, but there is a good chance that the person who you tagged in your #obsessed Instagram picture of

vintage herringbone flooring is also going to totally #OMG assimilate and understand, without any explanation, your near mania for bouquets of black-eyed anemones. Decorators often develop this rapport with their clients and the people they work with over time, and in this issue it is a pleasure to salute three of SA's extraordinary women decorators who have garnered significant followings for their aesthetic points of view. Tessa Proudfoot in **French Connection**, page 78, Lulu Baily in **Parks and Recreation**, page 86, and Julia Twigg in **Air and Graces**, page 98, have each pioneered a different interpretation of and approach to designing gorgeous, original and relevant homes for South African living. Sharland Urquhart (herself a guru of gardening perfection despite being an artist and master fly-fisher by profession) and Landscape Designer Francesca Watson also show their flair for creating both majesty and intimacy at the foot of Table Mountain in **The Bigger Picture**, page 92.

At the recent Business of Design talks I enjoyed hearing the stories behind the teamwork that goes into doing top-level design, and it's interesting how many of those teams are real-life partnerships. Continuing our People pages along the theme of connections that inspire design, Associate Editor Piet Smedy finds in **Match Point**, page 30, the personal dynamics that drive and distinguish seven prominent design duos that literally eat, sleep, live and work design 24/7. Enjoy the issue.

Siz Monnis

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Contributors



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Tessa Proudfoot

FRENCH CONNECTION

'A home is always about the people who stay in it, and it was such a privilege being able to create a space that truthfully reflects the characters of the young family that lives there.'



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70

Enrico Daffonchio

OPEN HOUSE

'I love the main lounge of the house and how it connects with the two gardens, front and back, the simplicity of the lines, and how they frame the big old trees.'



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92

Sharland Urquhart

THE BIGGER PICTURE

'What I cherish most in the garden is the serenity. Sitting near the large urns on a hot summer's day, admiring the view of Table Mountain that is forever changing.'

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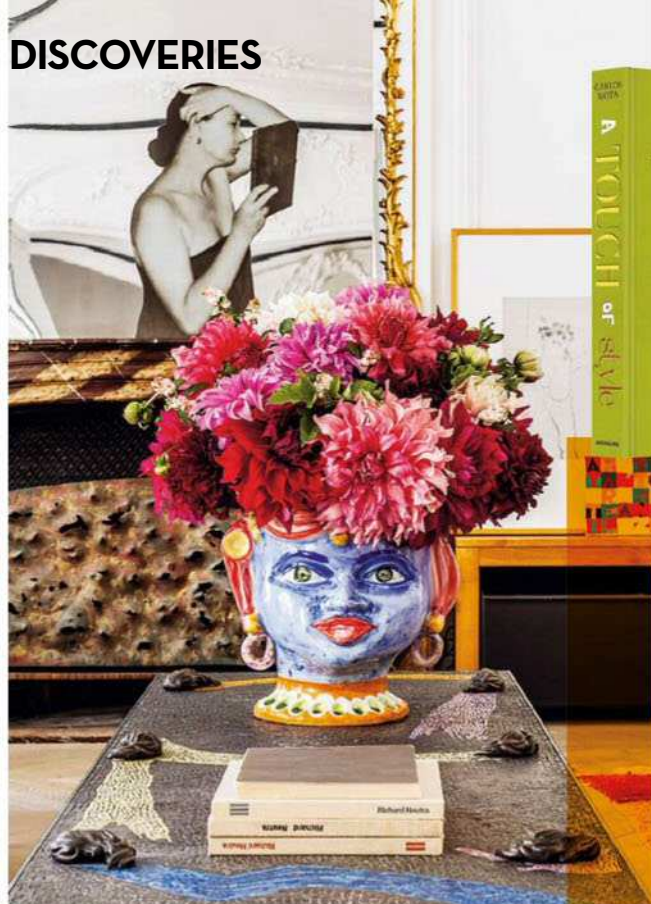
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BOUTIQUE

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COFFEE-TABLE BOOKS

Read It and Keep

Explore the Caribbean paradise that is India Hicks' Bahamas house in *Island Style* (Rizzoli), from palm-tree shaded hammocks to her colour-coded library. For something a little more cosmopolitan, Carlos Mota – a master of textiles, furniture and art – presents some of his most inspired designs in *A Touch of Style* (Assouline). Finally, don't miss Charlotte Moss' indispensable *Garden Inspirations* (Rizzoli) for outdoor-planning and flower-arranging tips.

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Assouline 📍 www.assouline.com

H&G HEARS

... that Inside Out Home Boutique cushions are now available online at insideouthb.co.za ... that Julie Hatchuel and Elodie Rogue have launched tictown.co.za, an online guide to Cape Town's hidden gems ... that **The Port Elizabeth Homemakers' Expo** will be taking place this month from 23 to 26 July ... that **5Five** have opened their first Cape Town store at The Palms in Woodstock ... that artist **Ian Grose** is currently showing a solo exhibition at the Stevenson gallery in Johannesburg until 24 July ... that **Ergoform** have created custom-order mobile office spaces called Pods ...



DESIGN

COPPER FEEL

TOM DIXON IS DESIGN-DRIVEN STATIONERY'S LATEST PROPONENT, WITH A CUBE COLLECTION OF COPPER-PLATED PIECES, INCLUDING STAPLERS, PENS AND STICKY-TAPE DISPENSERS, AVAILABLE AT CRÉMA.

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The gin trend is set to gain ground for a while yet. We can't wait for the orange-infused offering from local distillery Hope on Hopkins.



@PRADA

The new Fondazione Prada in Milan features a 'haunted house' clad in 24-carat gold leaf. There's also a branch in Venice on the Grand Canal.



@PEZULAINTERIORS

Ready for winter, these Bengali quilts from Pezula Interiors are the perfect combination of comfort and colour. Duvet days just got an upgrade.

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OBJECTS OF DESIRE

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FLYING COLOURS

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SHOWROOM

Sleek Selection

Simple and practical are undoubtedly the buzzwords over at the new ODE showroom, where you can view their range of floating furniture. ■ **ODE** ☎ ode.co.za



MUSEUM

In With The New

Situated between the High Line and the Hudson River, the new Renzo Piano-designed Whitney Museum is sure to be New York's latest 'it' building. The inaugural exhibition, 'America Is Hard To See', draws from the museum's rich collection of artworks going back to the early 20th century. ■ **Whitney Museum of American Art**
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'KALEIDOSCOPE'
AND 'XPLODE'
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FROM R400
EACH,
AFRICA!IGNITE

JAGGED
SILVER-
PLATED
BOWL,
R1 025, LIM



MOOOI
MARCEL
WANDERS
'CONTAINER
BODHI 10030'
TABLE IN
NATURAL
OAK WITH
LINOAK NERO
TOP, R 71 901,
EDGE
INTERIORS



MOOOI 'CONTAINER NEW
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SHOPPING



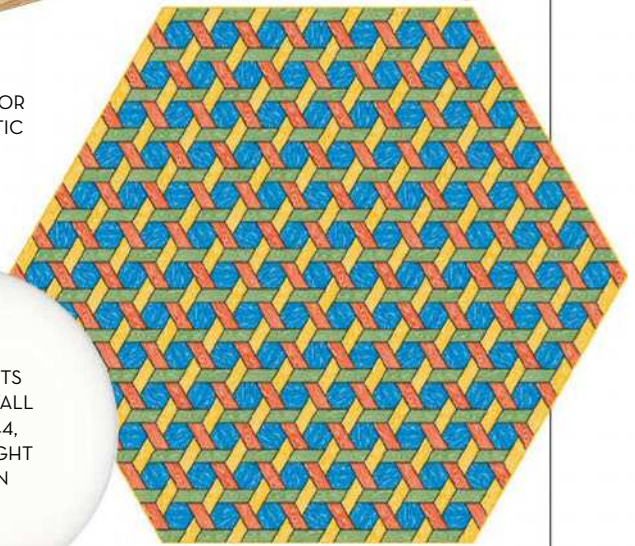
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'TALL BOY'
WALL UNIT,
R4 875, VAMP



'NGUNI' OUTDOOR
BENCH IN PLASTIC
WITH DIAMOND
WEAVE, FROM
R12 280, VOGEL



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FABRIC IN
VIVACIOUS, R684
PER METRE,
HERTEX FABRICS



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ON APPLICATION,
GENERATION

CAMENGO ALMORA DESIGNS 'EXOTIQUE'
FABRIC IN TERRACOTTA, PRICE ON
APPLICATION, HERTEX FABRICS



COPPERIZED
GEOMETRIC CONSOLE
TABLE, R22 100,
VINTAGE VISTA



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PLATED STEEL,
R12 833,
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WALL PLASCON 'JUNGLE ADVENTURE', R405, BUILDERS WAREHOUSE **ARTWORK** BY SARAH PRATT, R4 200, CÉCILE & BOYD **CERAMIC SCULPTURE** CERAMIC MATTERS, R16 473, SOUTHERN GUILD **ARMCHAIRS** IN 'KISO PALM', R582 P/M, HERTEX FABRICS **BLUE CUSHION** IN VELVET AND LINEN, R899, ISOBEL SIPPEL **STRIPED CUSHION** NINA CAMPBELL ROSSLYN 'CAWDOR' FABRIC, R1 282 P/M, HOME FABRICS **DRUM SIDE TABLE** WITH BRASS RINGS, R4 290, CÉCILE & BOYD **LINNWARE BOWL** R3 500, CHANDLER HOUSE **SIDE TABLE** WITH MARBLE TOP, R3 090, CÉCILE & BOYD **MAGAZINE RACK** **SIDE TABLE** R1 699, @HOME **FLOORING** PADARI 'WEATHERED' CARPETS, R6 750 EACH, BOTH HERTEX FABRICS ▶

WINTER GREENS

Warm up the season's coolest colour with swathes of velvet, gold and copper metallics, and leather

PHOTOGRAPHS GREG COX



WALL 'EASY VELVET 554', R995
P/M, MAVROMAC LANDSCAPE
ARTWORK BY ANTON DE SOUSA
COSTA, R16 900 LAMP R2 710
DRUM SIDE TABLE WITH BRASS
RINGS, R4 290, ALL CÉCILE
& BOYD SOFA IN SAPPHIRE
COTTON VELVET, R1 390 P/M,
HERTEX FABRICS CUSHIONS IN
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Best In Show

An interview with Penny Siopis, the best from Turbine Art Fair and the hottest names on the scene

Penny Siopis' *Note 2* is a striking example of her mastery of both emotion and medium

Walk us through the title of your new exhibition at the Stevenson gallery, *Niobe, For the Time Being*.

How does it relate to this collection of works?

It relates to the associative way I use myth, medium and the ideas of the present to speak of grief. In Greek mythology, Niobe's tears of mourning were so profuse that she turned into a waterfall of stone. Some say she can be seen in the porous limestone of mountains, which appears to be weeping after rainfall.

How do you feel your technique has evolved and how does that new maturity manifest in this collection?

There are paintings – many small pieces and one very large triptych – and a video. The paintings extend my experiments with the mediums of ink and glue, and the play of chance and unpredictability that the mediums invite. I've also introduced new elements, such as newspaper fragments, pencil shavings and other unusual materials.

What is the narrative of the exhibition?

It's largely about the struggle to give poetic visual form to the expression of personal grief. It also refers to the historical connections that are made in the process of collective grief.

If you had to wager a guess, what do you think is the most unexpected thing people will see at the exhibition?

Perhaps the small paintings that look dreamlike – scenes inhabited by little ghost figures interacting with explosions of colour, milky surfaces, subterranean trees, wandering wounds, floating words and strange birds.

How important was the timing of this exhibition of new works after your retrospective earlier this year?

My retrospective included work up until 2012, so the new works on this exhibition reflect something of my preoccupations since – which, as implied earlier, are marked by personal tragedy. I think the retrospective provides very solid ground from which new forms can emerge.

Niobe, For the Time Being shows at the Stevenson gallery in Cape Town from 23 to 29 July. ■ Stevenson
stevenson.info

H&G ASKS AN AUCTIONEER



BINA GENOVESE

EXECUTIVE
DIRECTOR AT
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Tell us about your online-only auctions – how do you get involved?

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■ **Strauss & Co** straussart.co.za



DUSTIN YELLIN

It's been a good year for this ground-breaking Brooklyn artist

FLIES, by
FILM-MAKER
Michael MacGarry,
will be screened at
the *36th Durban
International
Film Festival*

Earlier this year, Dustin showcased his *Psychogeographies* – sculptures created with multiple layers of glass containing a mix of magazine cut-outs and acrylic paint that make up humanoid forms – at the Lincoln Center in New York. Be sure to pick up *Dustin Yellin: Heavy Water* (Rizzoli), the first comprehensive survey of his works over the past decade.



WHAT'S NEXT FOR ARTIST CATHY LAYZELL? SAYS THE ARTIST, HOT OFF HER POLYNESIA SHOWCASE AT SALON 91, 'NEXT MONTH I'LL BE SHOWING *SPECTRA* AT JOHANS BORMAN AND IN SEPTEMBER A SHOW TITLED *KINGDOM AT THE EQUUS GALLERY*.'

TURBINE ART FAIR

FROM 16 TO 19 JULY, TURBINE HALL WILL HOST THE MOST EXCITING NAMES IN LOCAL ART. HERE ARE THREE TO WATCH



LINDI LOMBARD

In her aptly named exhibition *Vertigo*, Lindi's architectural forms – skyscrapers and building blueprints – are an ambiguous mix of depth and perspective.



SEPIDEH MEHRABAN

Born in Tehran and educated in Cape Town, Sepideh's *Retracing Memories* exhibition draws on the history, both personal and public, of growing up in Iran.



FIONA POLE

Characterised by personal subject matter and a new printmaking approach, Fiona's latest collection, *Noir et Blanc* looks at notions of fairy tales and fear.

PSYCHOGRAPHIES PHOTOGRAPH: ANDY ROMER PHOTOGRAPHY; VERTIGO NUMBER 2 BY LINDI LOMBARD; RETRACING BY SEPIDEH MEHRABAN; SLY FOX PHOTOGRAPH: COURTESY OF AOP GALLERY; CATHY LAYZELL/POLYNESIA PHOTOGRAPH: STEPHEN GIBSON

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Porky Hefer and Yelda Bayraktar

CREATOR AND CURATOR

'Our journey started ten years ago, when I walked into Yelda's restaurant on Loop Street,' says Porky. Today the pair are working on an exhibition – at the Themes and Variations Gallery in London – that opens next year. Looking back, Porky laughs about a marketing project that they worked on for a friend who was in the gold industry. 'His business cards were Zim dollars and the pay-off line was "In Gold We Trust". It was crazy, clever – and way ahead of its time.' Theirs is a relationship based on a yin-yang balance of sorts. 'I'm the random one. Yelda is far more stylish and considered. In that way she reins me in,' he says. 'I don't always listen but I'm always careful. I also dress much better.'

They live together, they work together. For these creative couples, design is more than just a collaboration – it's personal. Piet Smedy looks at the dual dynamics behind these inspiring partnerships

MATCH POINT

PRODUCTION MARTIN JACOBS
PHOTOGRAPHS GREG COX, KARL ROGERS

Andile and Alexis Dyalvane

CERAMICIST AND WRITER

'Being creative, for both of us, means constantly sowing the seeds of ideas,' says Alexis of her and husband Andile's creative relationship. 'We find balance by remaining open, respecting each other's processes and trusting the way we do things.' The Western Cape-born writer met her Eastern Cape husband after slipping him a note on the morning train they both used to take into the city. In it she asked him to collaborate with her on an experimental leather goods project she was working on at the time. Andile took up the offer and, a year later, the accessories that they created together went on to show in Milan and the States. 'Our urban environment has always inspired us, and it's a process of bringing these two aspects together. That's what gives us our stories, and the way we choose to tell them.' ►



PORKY AND YELDA PHOTOGRAPH: ADRIAN LOUW



Andile and Alexis Dyalvane in the studio
OPPOSITE PAGE FROM TOP Porky Hefer
and Yelda Bayraktar; Andile and Alexis
take inspiration from the architectural
detailing seen in surrounding buildings

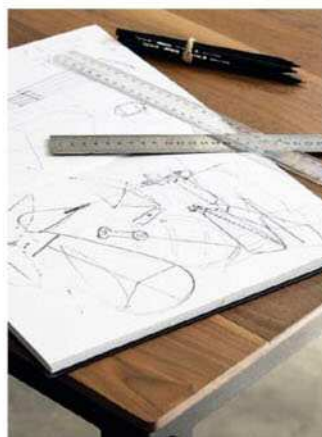


Adriaan Hugo and Katy Taplin

INDUSTRIAL AND GRAPHIC DESIGNERS

Made up of two designers – one graphic, the other industrial – the Dokter and Misses brand has evolved and grown to represent the new look of African design: an interplay between 2-D and 3-D surfaces, often experimenting with new methods of production and materials. ‘We met while studying and started sharing ideas about the projects we were working on,’ says Katy. ‘Our first collaboration was a range of cardboard handbags where Adriaan designed the shapes and I applied screen-printed graphics to the exterior.’ The couple finds inspiration in their Johannesburg environment, in everything from the architecture of the city, to typography, sculpture and art. ‘It’s the imperfections and humour that really drive our creative process,’ says Adriaan. ‘We don’t really balance each other out – it’s more like we’re there to fuel each other’s fire,’ adds Katy.

‘We don’t really balance each other out – it’s more like we’re there to fuel each other’s fire’ *Katy Taplin*



CLOCKWISE FROM TOP
Designers Adriaan Hugo and
Katy Taplin in their studio
in Braamfontein; sketches
and plans; the couple use
imperfections and humour as
inspiration for their work

That doesn’t mean it’s all cut and dried for the pair. ‘Since we first began collaborating in 2007, Katy’s learned about production processes and materials, the technical side of what can and cannot be done,’ says Adriaan. ‘And she’s still pushing me to do the impossible.’ Likewise, Katy says, ‘Adriaan is still learning to embrace colour.’ Their most recent work, the Kassena Town collection of pieces that was showcased in New York, is a clear representation of their design style, a truly African-inspired union of physical form and geometric pattern. ‘Many of our projects are born out of personal tastes and needs, and we try not to take life too seriously. We also know each other’s strengths and weaknesses,’ says Katy. ‘And that’s what really makes this partnership work.’ ▶



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Julian and Trevyn McGowan

DESIGN CURATORS

‘It was organic, really,’ says Trevyn. ‘Julian was a theatre designer and I had an interiors practice. We never set out to start a company together, but when we moved back to SA, our involvement with local design proliferated and we found that one vision lead to another and our passion for the industry grew.’ The product of this growth was Southern Guild, one of the foremost names in design curatorship across the continent – and the world. ‘We are both lead by the unique origins, narratives and aesthetics of the individual items that we find rather than an overarching style,’ says Trevyn. ‘We’re often drawn to the same pieces and when we fall for them it’s hard and fast.’ Reaching a point of agreement and synergy for them is about discussion and observation. ‘We are equally strong-willed and both intensely interested in every layer of our creative work.’

‘We are equally strong-willed and both intensely interested in every layer of our creative work’

Trevyn McGowan

Frank van Reenen and Tracy Lee Lynch

ARTIST AND INTERIOR DESIGNER

‘When we met, having fun was the order of the day,’ laughs Tracy. ‘We were studying together at a time when beautiful, sensitive and funny were foreign concepts to the art scene. We wanted to create something that challenged the status quo and moved people — art that was both charming and unexpected. A shared sense of humour has always connected us.’ This collaboration is clear in their *Delft Dog* sculpture for Babylonstoren. Designed by Tracy and manufactured by Frank, the giant replica of their dog, Truman, now stands on the farm, a testament to their skill and unflappable wit. ‘Spending time together in Paris is one of our most inspiring addictions. We share ideas, come up with crazy plans and can always rely on each other to be a sounding board – that’s how we both support and challenge each other. We have this running joke that we’re always planning a new escape.’

‘We have this running joke that we’re always planning a new escape’ *Tracy Lee Lynch*



David Crookes and Nicola Jackson

PHOTOGRAPHER AND WRITER

David and Nicola bring a unique synergy to every project – from redesigning brands to renovating interiors. ‘We’ve collaborated for over 21 years and travelled to over 70 countries,’ says Nicola. ‘We find inspiration in architecture and travel, from Islamic countries to safari living, deserts to the water’s edge.’ One of their fondest memories? Redesigning their 1895 Cape Town house while still living in it. ‘We lived safari-camp style,’ laughs Nicola, ‘showering beneath a hosepipe hooked into a lemon tree. The house is now perfectly imperfect, loaded with a global collection of bowls, stones, books and photographs. It’s an ongoing project – and it’ll never be finished.’ ■

David Crookes and Nicola Jackson out in the field
OPPOSITE PAGE FROM
TOP Julian and Trevyn McGowan at Southern Guild gallery in Woodstock; Frank van Reenen and Tracy Lee Lynch enjoy creating things that challenge the ordinary



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Get the look For a similar product visit K Light Import or Province Lighting. ►



LIGHTING THE WAY

Taking inspiration from the 2015 EuroLuce exhibition in Milan, we illuminate the latest innovations in lighting design



1



2



3

LUXE PENDANTS

Constellations and fireflies are the inspiration behind lighting designs that feature multiple bulbs hung in perfectly neat rows, or arranged at different heights and spread apart. Like deconstructed chandeliers, they function perfectly as alluring solutions to overhead lighting in dining or living rooms.



4

1 COMPELLING CLUSTER

Focus light with varied lampshades joined together in original ways.

Get the look Axo Sandro Santantonio 'Melting Pot' lights, from R37 043, Glo Lighting & Living

2 BRAVING THE ELEMENTS

Add drama with staggered lighting in bright copper and textured glass.

Get the look Axo Dima Loginhoff 'Fedora 12' light, R59 238 per cluster, Glo Lighting & Living

3 THREE'S A CHARM

Keep it simple with raw metals and shaded bulbs. **Get the look** Buster + Punch 'Heavy Metal' lights, from R2 340 each, busterandpunch.com

4 BIG BANG

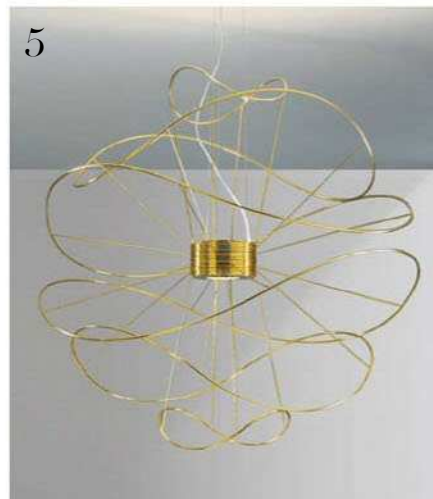
Create an eye-catching light orbit that seems to defy gravity.

Get the look Heathfield & Co Bangle Installation brass pyramid lights, price on application, OKHA

5 COME UNDONE

Add a touch of whimsy with a design recalling unravelled spun gold.

Get the look Giovanni Barbato Axo 'Hoops 2' light, from R43 855, Glo Lighting & Living ▶



5



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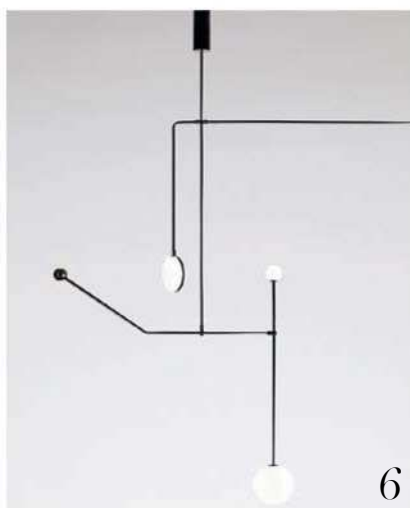
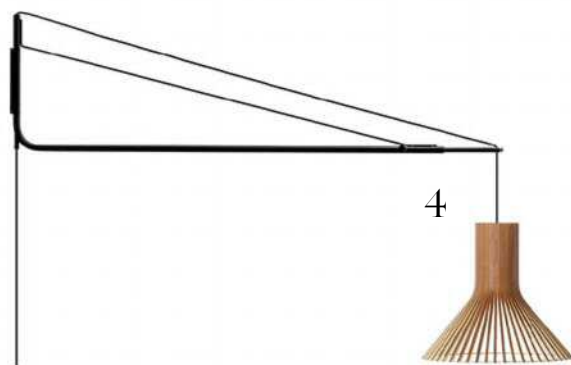
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With confident angles and sharp turns, these modern, architectural mounted lights draw focus to certain parts of the room. Adjustable or with dimming options, they're designed to adapt. Perfect for in-between spaces and contemplative corners, choose between monochrome metals, sleek wood, or mirrors to assertively direct the eye.



1 JOINING THE DOTS

Add energy and movement with adjustable lights and acute angles. **Get the look** Vibia Jordi Vilardell & Meritxell Vidal 'Match' lights, price on application, Streamlight

2 RIGHT ON TRACK

Direct your light with spotlights aimed and placed at different angles. **Get the look** Delta Light Lighting Bible 'Splitline' track lights, price on application, European Lighting & Design Centre

3 HATS OFF

Set the mood using dimmer lights with personality. **Get the look** Cassina Nemo 'Mr Light Short' lamp, R10 000, A+I Unlimited Design

4 CLIFFHANGER

The adjustable arm swings into action to shine light where needed. **Get the look** Secto Design 'Varsi 1000' suspension arm and 'Puncto 4203' pendant light, from R20 015, Pure Light SA

5 TOP TO TOE

These streaks of light and metal are perfect for both walls and the floor. **Get the look** Benjamin Faure 'Cil' floor/wall lamp, R9 310 each, Ligne Roset

6 POETRY IN MOTION

A structured Mondrian-esque chandelier ensures modern elegance. **Get the look** 'Mobile Chandelier 6' light, michaelanastassiades.com ▶



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eurolux
Lighting your way



1



2

1 CARRY ON

The handle is key to the design of this nifty, pretty lamp, which is easy to transport and use outdoors.

Get the look Flos Inma Bermudez Marset 'Follow Me' hand lantern, R3 515, European Light & Design Centre

2 GREENSLEEVES

Inspired by the petals of a flower, this light adds colour and charm in equal measure. **Get the look** FontanaArte Andreas Engesvik 'Blom' table light, R4 590, Casarredo

3 GAINING LEVERAGE

Choose a metallic finish and classic, adjustable angles for practical style.

Get the look Contempo satin chrome 'Table' light, R1 000, Eurolux

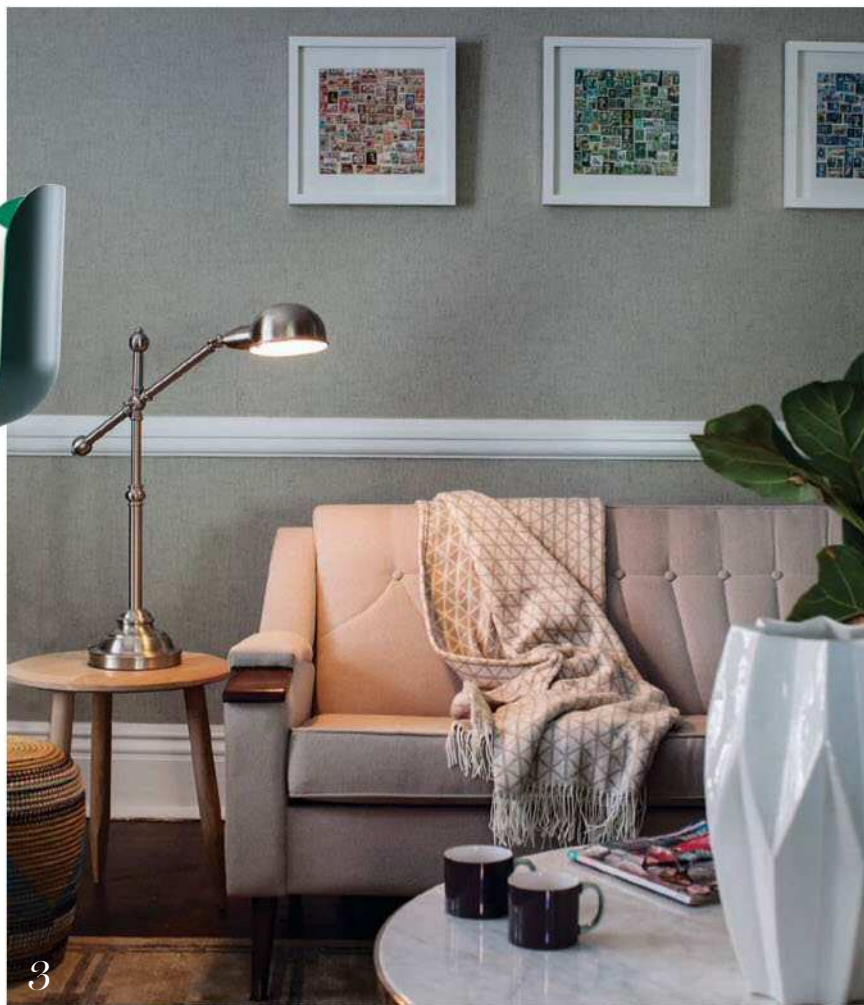
4 STANDING TALL

This large, white lamp has a clean, statuesque feel that evokes a gallery space.

Get the look Marcel Wanders 'Shadow Lamp' light. For a similar look visit Edge Interiors.

5 BALANCING ACT

Inspired by jugglers, this pretty sculptural light is proof that art can be functional. **Get the look** Flos Michael Anastassiades 'ICT1 HIGH' table light, from R8 700, European Light & Design Centre. **For stockists' details see page 142**



3

FREESTANDING AND TABLETOP

Statuesque or sculptural, finely balanced or sturdy, these lights stand at eye-level and are a sight to behold. Whether as a light to read by or as a single statement on the floor, choose designs with a retro edge to glam up your space.



5



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[illegible]

The (Apartment) Update



TRICKS OF THE TRADE

Designer Larry Laslo transformed fashion executive Kenneth Wyse's apartment using clever visual sleights of hand

When Kenneth Wyse first encountered his Manhattan apartment, it was full of wildlife. 'The last tenant — who lived to the age of 97 — was a game hunter, so there were panther heads, leopard skins, and elephant-leg tables everywhere,' recalls Kenneth, the president of

licensing and public relations at PVH, an apparel company that owns such brands as Calvin Klein, Izod, and Van Heusen. 'It had the smell of a whole animal kingdom — and in a building that doesn't even allow pets.'

Thankfully Kenneth had Larry Laslo — longtime friend and interior designer ▶

MOMENTS OF REFLECTION

'Mirrors give the impression of space,' says Larry, adding that 'layering mirror on top of mirror suggests even more depth.' In the living room he panelled the fireplace surround in a floor-to-ceiling expanse and then hung a framed circular complement over the mantel. The mirrors' arrangement captures views of the room and the city skyline outside.



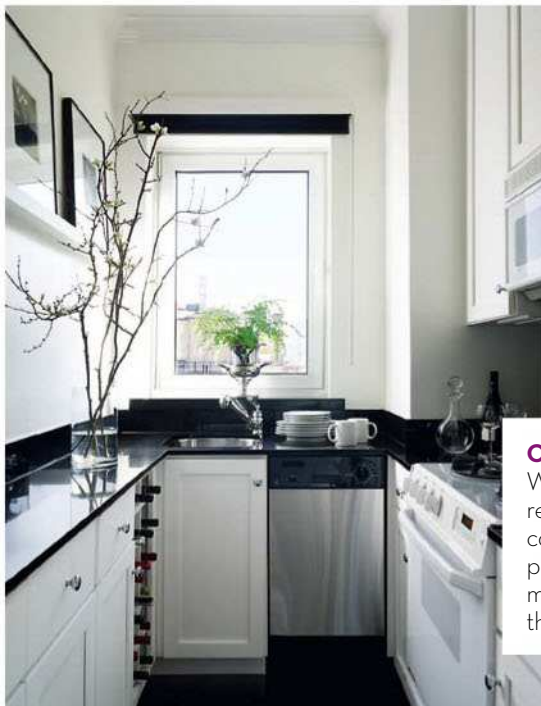


SPATIAL ILLUSION

In the entryway and dining area, Larry placed trompe l'oeil stonework and baseboards, extending both onto the jib doors that open to the closet and kitchen, respectively. Hidden edge pulls provide access, and the result is a seamless appearance with an enveloping, spacious feel.

MAXIMUM EFFICIENCY

Larry eschewed standard-size appliances in the narrow galley kitchen, opting for an 18-inch-wide dishwasher and a petite bar sink with a single-handle faucet. An over-the-range microwave frees up counter space.



BEFORE

CLEAR PERSPECTIVE

Where possible, Larry replaced deteriorating double casement windows with single panes of glass, eliminating mullions that interfered with the stunning vistas.

of choice – to help him focus on the positive aspects of the residence, which is in a prewar Fifth Avenue building designed by acclaimed architect Emery Roth.

Suffice it to say, at first the home was far from move-in ready and certainly nowhere near to being the *soigné* retreat that Kenneth had envisioned for himself. 'The apartment needed to be more or less gutted, but it had exposures on three sides, with magnificent views over the surrounding rooftops,' says Larry, also noting the handsome working fireplace and the abundance of natural light.

To realise the space's full potential, the pair embarked on a meticulous, nearly year-long renovation inspired in part by Kenneth's admiration for the stylish homes of fashion legend Bill Blass. Larry moved walls in order to create a proper entrance area (the front ▶

MASTERFUL DISGUISE

To hide an unsightly structural column in the entryway, Larry devised a clever pediment-crowned cabinet with double doors. One side conceals the offending pillar while the other holds functional storage for linens.



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A REFINED PALETTE

The designer painted the home's walls, ceilings, mouldings, and architectural details in various shades of white. 'Sometimes in big rooms I'll use eight different tones of the colour,' he says. 'It creates a lot of intrigue on surfaces that might otherwise be uninteresting and often makes a space seem bigger.' A classic black-and-white scheme in the kitchen and master bath, meanwhile, gives these areas timeless appeal.



BEFORE



door used to open onto what Kenneth calls 'nothing space'), replaced windows, and introduced neoclassical details like columns, dentil mouldings, and pilasters. Meanwhile, a high-contrast palette of off-whites and near-blacks gives the interiors a fresh, pared-down quality.

Today the space has shed its safari-camp vibe for an air of cosmopolitan chic, with nuanced finishes used to highlight the impeccable architectural details. 'It's gentlemanly and very glamorous,' Kenneth remarks. 'I come home and feel like tap-dancing to Fred Astaire or Noël Coward.' ■

SAVING GRACES Though Larry demolished the walls and ceilings of the apartment, he retained as many original details as he could, including the chimneypiece and parquet floors. In a historic building, he explains, 'I like to keep whatever I can.' By ebonising the floors he gave them a contemporary look befitting the residence's new identity.

New Romantic

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BERRY AND LIME, PRICE ON
APPLICATION, BLACK FABRICS

HARLEQUIN AMAZILIA
'TAMBO' FABRIC IN INDIGO/
FLAMINGO/LOGANBERRY,
PRICE ON APPLICATION,
BLACK FABRICS

VILLA NOVA MARTELLO
'HELLIAR' FABRIC IN ZINNIA,
R9 188.45 PER METRE,
ROMO SOUTH AFRICA

MULBERRY Richer shades make for deeply luxurious interiors



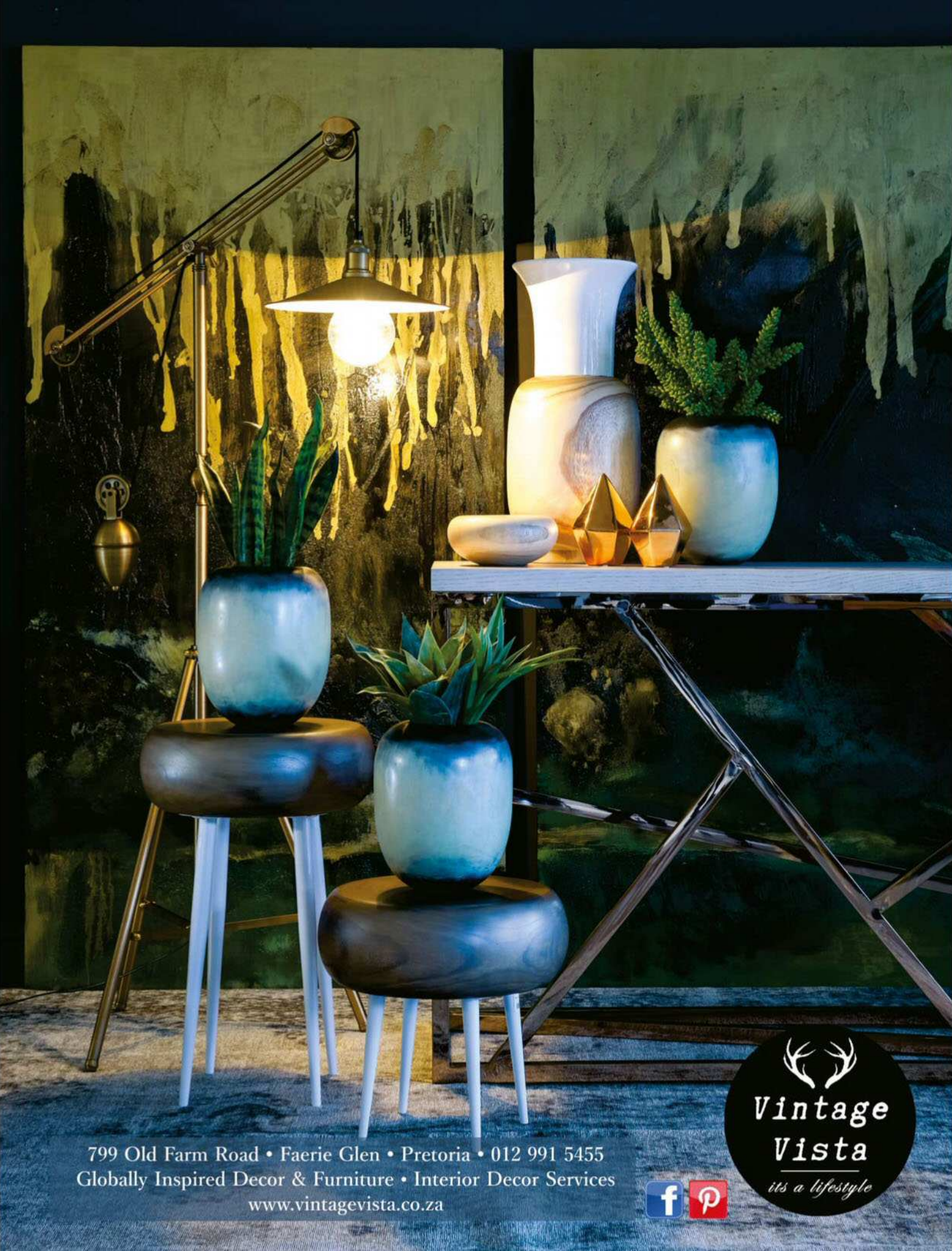
JAMES MALONE JEAN
GENIE 'LE MARAIS'
FABRIC, R2 632 PER
METRE, HERTEX FABRICS

HARLEQUIN AMAZILIA
'PECOSO' WALLPAPER
IN FLAMINGO, PRICE ON
APPLICATION, BLACK FABRICS

HARLEQUIN 'ANOUSHKA
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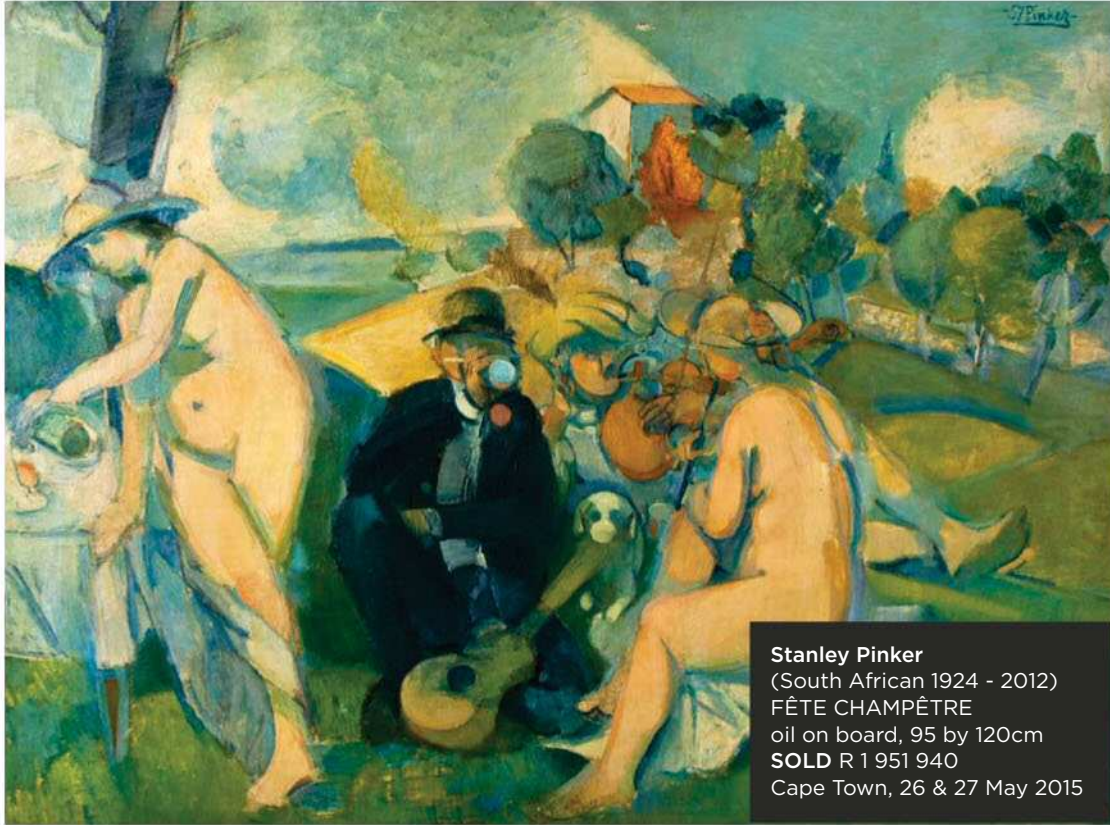
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gardens

Inspiring spaces, practical ideas and must-have species

Sweet Pickings

For year-round interest from blossom to fruit, the crab apple takes centre stage

PHOTOGRAPHS: MARC COUSINS. TEXT: CLARE FOSTER;
ADDITIONAL TEXT: HEIDI BERTISH

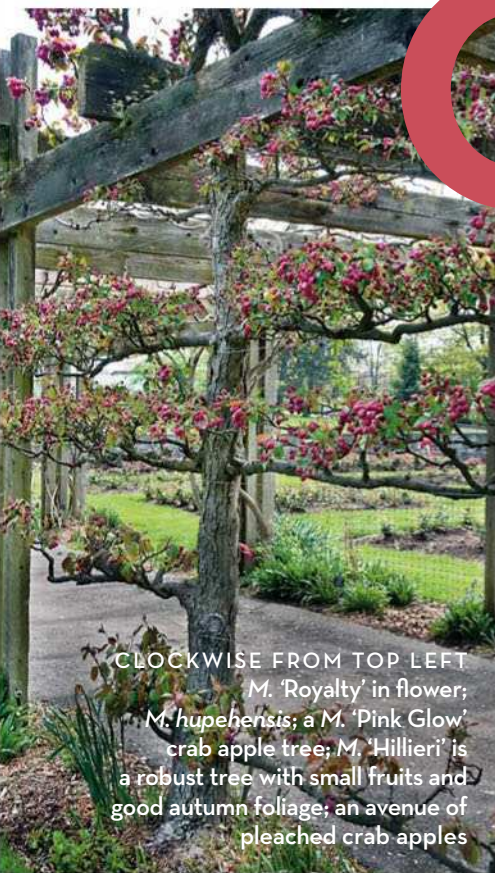
The blossoms
of M. 'Evereste'



Rivalling the ornamental cherries for their spring blossom, crab apples are a wonderful sight as they burst into flower in September, their sturdy frames smothered in gently fragrant white or pink blossoms. In autumn, the fruits appear – yellow, orange or rich crimson, sometimes orange and red together – like miniature rosy-cheeked apples. If you're lucky, the fruits will last well into winter after the leaves have dropped. Most crab apples grow into small, rounded trees that are 7 to 8 metres tall. More often than not, they are grown in a lawn meadow setting where their blossom and fruit can be best admired, but they can also be fan-trained or pleached.

Cultivation

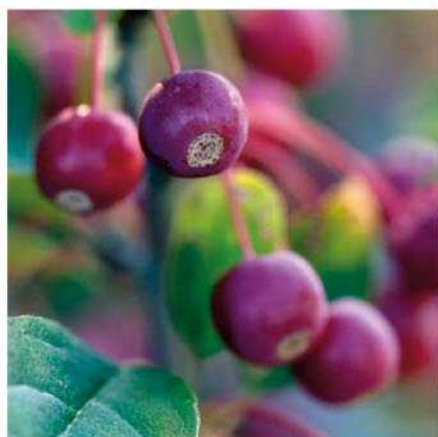
Crab apples can be grown successfully in most soil types but do best in fertile soil with good drainage. They prefer to be in full sun but will put up with limited shade, although this will increase the chances of mildew. Crab apple trees are generally pretty disease-resistant and trouble-free. Plant between June and September when the soil is workable. If you are planting in grass, it helps to make sure the tree has a 75cm-diameter circle around it to be kept free of grass and weeds. Most crab apples need little or no pruning, except for the cutting out of dead or diseased branches.



CLOCKWISE FROM TOP LEFT
M. 'Royalty' in flower;
M. hupehensis; a M. 'Pink Glow'
crab apple tree; M. 'Hillieri' is
a robust tree with small fruits and
good autumn foliage; an avenue of
pleached crab apples

One of my aims for this feature was to choose a shrub or small tree that really works hard for its place in the garden, adding value not just for a fleeting moment but for months on end. Crab apples are certainly in the running for first place in this category because they very much take centre stage both in spring, with their prolific blossom, and in autumn, with their vividly coloured fruit and often foliage, too. They are also easy to please, tolerating a wide range of soils, and are suitable for any garden, whether you have room for just a single tree or a whole grove – perhaps as part of an orchard. Granted, their fruit can't be eaten straight off the tree like their edible cousins, but some varieties can be used to make tart, zingy crab-apple jelly – a delicious accompaniment to cold meats.

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LANDSCAPING

Pruned to Perfection



Landscape Designer Franchesca Watson tells you all you need to know before making the cut



FROM TOP Clipped elements act as a foil for softer planting; repetition of spheres adds a dramatic edge to the landscape

There's no mystery to pruning. Once the basics are grasped, it's child's play. The only secret is that it should be done at the right time and thoughtfully, all depending on what you are trying to achieve.

The principles

The uppermost bud of a plant is the most dominant – it will hold back the growth of lower buds. When you cut a branch, all the buds below the cut are stimulated and will send out new branches. This can be exactly what you want or you can end up with a whole lot of branches exactly where you were trying to reduce. Just think a little before you cut – do you want the branch to create more growth or do you want no more growth in that place? If you want

reduction, you need to remove the whole branch back to the main stem. Remember that deciduous trees and shrubs don't like being cut once their buds are swelling (in late winter) in preparation for spring growth, so to be safe prune only in summer or autumn.

Pruning for health

This is usually about removing dead, diseased or dying parts of the plant. It can also mean thinning out congested growth. Most plants – from grasses and perennials to trees and shrubs – will need pruning for their general health. In the wild, it happens naturally. In gardens, this can be done at any time – generally the dead of winter is the rule of thumb, but essentially before the weather starts to turn towards spring.

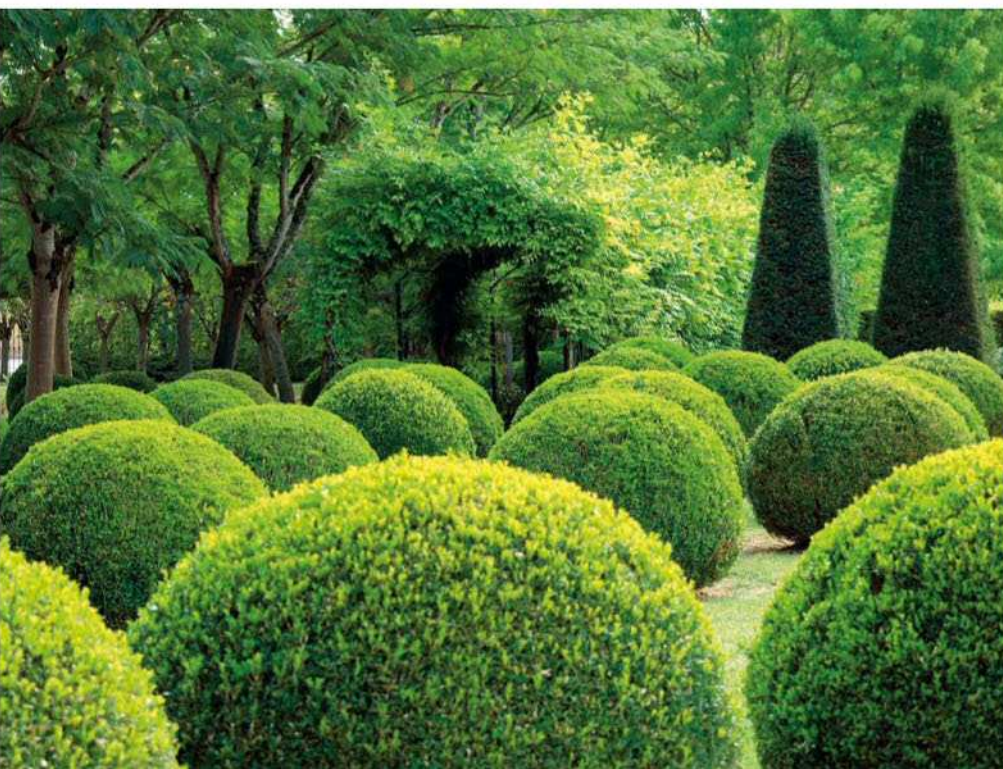
Pruning for shape

This is purely about achieving the shape that you desire. Whether it's a creeper that you want to be single-stemmed until it reaches a pergola, or a fruit tree, the branches of which you want to keep within picking reach, apply the principles mentioned above and be aware of where the buds are and where the regrowth will occur. Almost all plants can be trained either in an extreme manner, such as espalier, or just generally to keep to a certain size or pleasing shape.

Topiary and hedging

This is completely different. Here, once you have achieved the shape you want, the cutting is repetitive in almost the same place each time. The most important quality required is general fullness so you need to encourage as much growth as possible. At the start, it's important to cut the plants back hard when they are first planted. If you let everything shoot up to the final desired height then cut back at that height, the bottom parts will tend to be thin. Overshadowing of the lower parts by the higher growth also tends to add to the thinning at lower sections, so you need to get as much thickness at the start, fearlessly cutting back when the plants are young. I almost always plant new hedges and then immediately cut them in half or even lower. Then you get a lot of new growth right from the base. The idea is to cut back regularly as the plant grows to achieve thickness over time.

■ Franchesca Watson ☎ 082 808 1287;
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Outside In

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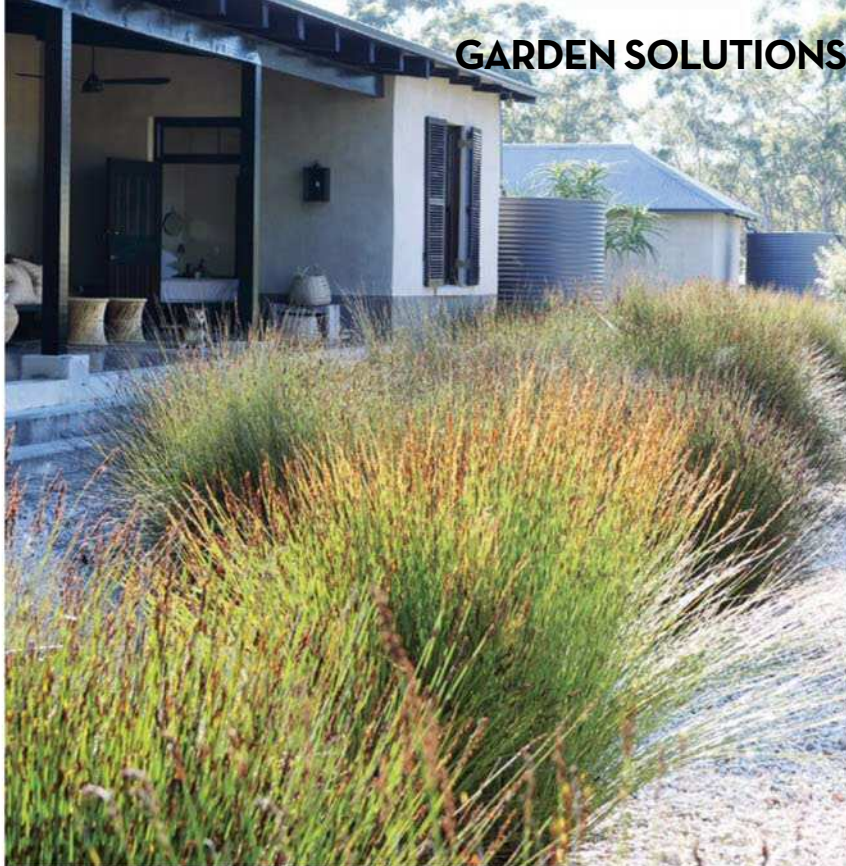
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With greater awareness that water isn't a limitless resource, drip irrigation and even hand-held options are now the preferred method of watering the garden, as less thirsty surface choices, such as gravel and paving, replace traditional lawns. Eco-conscious living has become a status symbol and it is imperative that we incorporate the responsible use of water into outdoor spaces now more than ever. Chemical-free pools, water features with indigenous, filtering plants, and reflection ponds make statements about who we are. To recreate swimming ponds as well as mountain and natural wetland pools in your garden, contact Eco Pools or Pools by Nature.

■ **Eco Pools**  ecopoolsonline.com;
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True Identity

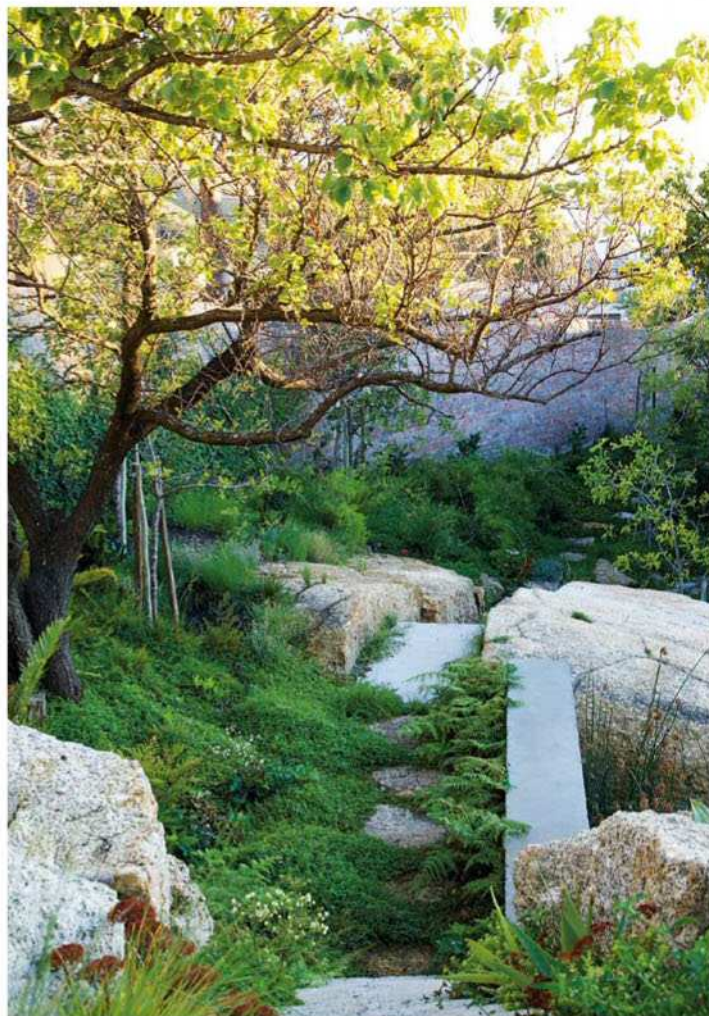
From indigenous planting and considered landscaping to eco-driven design, we explore some of the definitive elements of South African gardens

TEXT HEIDI BERTISH

⬅ Honour The Site

There's no denying the grit and raw energy present in South Africa and our use of local materials, untreated surfaces and textural detailing echoes this. It becomes even more visible when the landscape is conceptualized, designed and planted in direct response to the unique topography, surrounding landforms, natural vegetation and existing dwellings on your site. For sensitive landscaping that will bring out the best your space has to offer, contact Cape Contours.

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⬆ Go Raw

We have raw materials in spades, particularly natural stones such as slate, granite and sandstone. SA architecture and garden design have become synonymous with their use, as well as with materials such as timber and off-shutter concrete, left in their raw state. Using natural materials adds an integrity to outdoor spaces that just feels right. Visit Africa Range for a selection of options.

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South Africa boasts plant species – and a great variety of them – found nowhere else in the world. Cape fynbos and the succulent plant life of the Northern Cape contrast with the iridescent blooms and pumped-up foliage typical of KZN. Then there are the tawny, feathered grasses of Gauteng and Mpumalanga. Each of these indigenous species has its own handwriting – setting our gardens apart in look and in tone – and the script is undoubtedly uniquely South African. ■

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interiors

We open the door to a world of inspiring ideas for home-grown spaces



Celebrate South African diversity with four homes whose designs draw inspiration from around the world while remaining distinctly local





The park-like setting and established trees allow for the house to function like a pavilion. The vast, open front invites the garden into the house, while the living room itself becomes a part of the garden



OPEN HOUSE

THROUGH GRACEFUL DESIGN THIS JOHANNESBURG FAMILY
HOME ACHIEVES SENSES OF SECLUSION AND EXPANSE

TEXT GRAHAM WOOD PRODUCTION SVEN ALBERDING PHOTOGRAPHS GREG COX



The 'unshaped shape' kitchen island by Lunetta Bartz and walnut panelling that conceals a back-of-house kitchen. EE Meyer designed the oak bar-stools and dining room table while the Sala dining chairs are by Pascal Mourgue LEFT FROM TOP Danica Slatter with her children; the magnificent front door



When he found the land that would become his Joburg home, Laurie Slatter had for a time been entertaining the idea that he would like a modernist-inspired garden pavilion. He'd pictured a steel and glass jewel in the landscape, an architectural device that connected with the garden beyond. He assumed the pavilion would be a separate



structure, set apart from the family home he and his wife Danica were planning to build for their large brood of children, triplets Layla, Emelia and Felix (4) and Mila (3). The stand they found was amazing for Joburg, which is notoriously flat and sprawling, with established trees offering not only seclusion at the end of a panhandle-type arrangement, but also a view over the city's urban forest.

The pavilion concept became central to the brief they developed with Frances Joynt, and Enrico Daffonchio, principal

'THE SOLUTION IS GRACEFUL AND UPLIFTING BECAUSE IT HIDES THE EFFORT WITH WHICH IT ACHIEVES SO MUCH'

of Daffonchio and Associates Architects. The site, said Frances, offered the twin virtues of seclusion and a sense of vastness. Lunetta Bartz of Maker, their long-time friend and collaborator on a previous renovation, acted as a kind of

client representative in the early stages while designing the cabinets, finishings, furnishings, and general interior and exterior arrangements.

A pavilion turned out to be the perfect solution for Laurie and Danica's needs. ►

'THE SITE OFFERED THE TWIN VIRTUES
OF SECLUSION AND A SENSE OF
VASTNESS' Frances Joynt



The living room with an
Exclusif sofa from Ligne
Roset, a Tonic Design daybed
and a screenprint by SA artist
William Kentridge OPPOSITE
PAGE Tonic Design's Ermelo
unit stands below a large-
scale light-box artwork by
SA artist Stefanus Rademeyer



They wanted a single-level house with plenty of open space for the children. 'It's important for me to be able to see the kids wherever I am,' says Danica. They also wanted a gallery-like space for their local art collection, and gave the architects a picture of Mies van der Rohe's New National Gallery in Berlin as part of the brief.

As with most good minimalist structures, it was a case of less is more: more difficult, more work, more planning, but ultimately a more thoughtful design. The result is an object lesson in refining complexities – it's the kind of solution that is graceful and uplifting because it hides the effort with which it achieves so much.

Visitors enter via a front door that is a functional artwork by South African artist Marcus Neustetter. 'It's an abstracted Google Earth image of Joburg, a sheet of laser-cut steel outside with a layer of walnut inside and glass in the middle,' says Frances. From here, a cosy wood-panelled hall opens up into the main living area – the panelling cleverly concealing lockers for bags, boots and other clutter. At the front of the room is a 16-metre glass door that disappears into the wall at the touch of a button. The terrazzo floors, inlaid with brass, extend outside to make an apron around the house, effectively turning the living area into a patio when the door is open. The large ▶



The eco pool has sloping gravel banks that come off the grass, acting as a transition between the garden and the pool. The plants were specifically selected to filter the water with their root systems



kitchen island's asymmetrical shape brings in an element of 'organic geometry' and complexity. If you didn't know better, you might think that was it, but the panelled wall contains doors through to a study, back-of-house kitchen and a bedroom wing.

The floating roof is supported by pillars outside, so, as the walls don't carry anything, it was possible to include clerestory windows in every room to bring in natural light. At night, hidden lighting below the windows makes it look as if the light is coming from the same source as it does during the day.

Laurie and Danica didn't refurnish the house as they already had a mixed collection including a few Danish pieces. Lunetta was wary of a contrived look, avoided by 'not ever referencing something. It's not overtly Danish and it's not overtly South African. It's not anything.' But that, ultimately, is what makes it something. A house that almost disappears into the landscape, built to cradle the life lived inside it rather than crying out to be looked at, that is flexible and adaptable, yet remains a strong, decisive and clear-headed design – that's something.

■ **Daffonchio and Associates Architects**

☎ 011 447 8118; 🌐 daffonchio.co.za;

Maker 🌐 makerstudio.co.za



CLOCKWISE FROM TOP LEFT A B&B Italia bed with Tolomeo Mega Terra lamp; the bathrooms are wet rooms, all wood and stone; a view of the eco pool designed by Anthony Philbrick from Wetland Pools



FRENCH CONNECTION

TWO UNIQUE VISIONS – ONE FRENCH, ONE AFRICAN – MEET IN A JOBURG HOME THAT PAYS TRIBUTE TO THE OWNER'S HERITAGE AND THE HOUSE'S LOCATION

TEXT DOMINIQUE HERMAN PRODUCTION DEAN VAN ASWEGEN PHOTOGRAPHS ELSA YOUNG



An oak-leaf chandelier by Morgan & Associates is duplicated in the entrance hall. Classic French bergère chairs are covered in Indonesian ikat fabric next to a custom-designed sofa

OPPOSITE PAGE
CLOCKWISE FROM TOP
The verandah; an African
necklace carved from shells;
an antique jade urn sourced
from France; the architect-
designed balustrade



T

he story starts with a tree. According to designer Tessa Proudfoot, not just any tree, but 'a massive, exquisitely beautiful' oak. As for the small detail of the accompanying house, 'The garden was the main reason the homeowners bought it. The house was dated, with pokey rooms,' says architect Angele Whittaker. 'So we gutted it right down to the bones.' With the homeowners' passion for both African and French design, Angele, working with Antiques & Heritage of Europe, would go on to create a new home as elegant as the tree itself. A verandah was added, as was a wraparound walkway with a pergola, while the main bedroom was extended. Windows and doors act as a stripped-down backdrop for the French elements, featured in the built-in kitchen fittings and bathroom vanities. 'We ended up with quite an open-plan flow,' says Angele. 'The owners wanted that individual feel on the inside, with crafted finishes.' When it came to those finishing touches, they called on Tessa, whose keen eye would bring together the varying design elements in harmony and style. ▶



CLOCKWISE FROM TOP A 19th-century European table from Take It For Granted Antiques next to a vintage French chair with gilding; the Antiques & Heritage of Europe kitchen in natural French oak with Mexican tiles as splashbacks to add colour and detail; a large black-and-white photograph by David Ballam

OPPOSITE PAGE An antique chair sourced during Tessa Proudfoot's travels in Europe was waiting for the right fireplace to settle next to





French chandeliers in the dining room from La Basse-cour reflect in antique mirrors collected from several dealers over the years





FROM TOP French crystal chandeliers, French toile fabric, a sheepskin bedside rug and natural bleached-oak floors; a beaten metal tub from Antique Bathrooms

What was your starting point when deciding on the finishing touches?

Tessa: The first thing the clients said to me was, 'We need to furnish the house but neither of us have any idea how to achieve that. We just know that we want it to have a connection to Africa as well as France.'

How did you pair different elements to achieve this?


Tessa: In the dining room we've got two classic French chandeliers and a dining sofa based on a Louis XIII-XIV transition-period design. The walls are covered in a natural raffia and there's that massive photograph of a scene in Senegal. The floor in that space is a straight-up, no-nonsense screed, so on top of that we've layered these glamorous French elements. On the verandah, I dug into the colonial feel and included classic Rookhee campaign chairs, a big cane sofa and chairs with animal skins. But then we have those French lanterns which are quite curlicue. I probably would never have put those together. I think you get a very relaxed feel when you bring in seemingly unrelated elements.

They appear unrelated at first, but their aesthetics go hand in hand – where does the balance come in?

Tessa: It's quite interesting because, as the job evolved, I realised more and more that they're not actually that far apart. The timbers and the simplicity of French furniture styles can be found in African items as well. And very simple African pieces can look fantastic when set against the curvature of French design.

How did you incorporate your own signature style?

Tessa: I like to use overscaled pieces and odd, exceptional features, such as that beautiful ikat fabric in the living room, the antique kilim chair next to the fireplace, or an amazing set of French chandeliers. Locally, it's a matter of scouring for vintage pieces, unusual suppliers, and finding artisans and craftsmen who can make something that's really individual. ■ **Tessa Proudfoot and Associates** ☎ tessaproudfoot.co.za; **Angele Whittaker** ☎ 083 407 7114; **Antiques & Heritage of Europe** ☎ antiquesandheritage.com



**'AS THE JOB EVOLVED, I REALISED MORE
AND MORE THAT AFRICAN AND FRENCH
DESIGNS ARE NOT ACTUALLY THAT
FAR APART'**

Tessa Proudfoot

'Reindeer hides are
an incredibly alluring
and robust texture
for elemental and
romantic rooms'

The mess tent interior features an eclectic mix of pieces, such as a ceramic chandelier, an embroidered screen and an antique Chinese trunk





PARKS AND RECREATION

AT LUVUVHU RIVER CAMP
ON THE WILD TIP OF THE
KRUGER NATIONAL PARK,
AFRICAN DESIGN IS GIVEN
SPACE TO FLOURISH

TEXT PIET SMEDY
PRODUCTION DEAN VAN ASWEGEN
PHOTOGRAPHS ELSA YOUNG

There are certain spaces that come with a decorative *de rigueur*. It's the particular 'just how it's done' that eventually breeds a sense of expectation simultaneously contrived when adhered to, and yet almost blasphemous when flouted. A beach house devoid of nautical stripes? Unlikely. French bistro sans absinthe-fuelled Jane Avril, skirt hitched and legs mid can-can? J'accuse! Closer to home, the bush camp lodge, ostensibly *soigné* in bleak Richard Rennie landscapes and porcupine quill lampshades, has become a similar victim of its own habit. That's where Kruger's most northerly Luvuvhu River Camp, a place where roads are quite literally less travelled, has dared to differ. ▶

‘With so many clichés out there, I really wanted to create an environment that was true to our times,’ says designer Lulu Baily, who conceptualized the five suite lodge, complete with mess tent and sprawling deck area. ‘My brief was really clear: the owners were not looking for another beige bush camp.’ With her keen eye for statement antiques, a palette of muted hues, and a careful consideration of the wild surrounds, Lulu set about her vision for a comfortable family home. ‘I tried to create as much texture and as many layers as I could. I wanted it to seem lived in. A lot of the pieces were designed to fit by me, from the bathroom and kitchen cabinetry to the armchairs, which are based on Edwardian style.’

In the dappled shade of two towering Nyala Berry trees, a raised mess tent sits at the heart of the camp. Its roof is entirely open, with canvas along the sides that can be zipped up during bad weather. The doorways are fitted with crude, handmade Indian bamboo blinds – a contrast to the dark pine floors. ‘We decided against using African hardwood – it’s just not a sustainable resource,’ says Lulu. Eco-conscious design was top of mind for her and builder Ian Fraser, with the entire camp running on solar power. This ethos extended to the interior fabric, with only pure cotton being used throughout the camp. ‘Honest, simple things are what this space is about,’ says Lulu.

Perhaps the most salient point of departure from the bush-lodge norm is Lulu’s inclusion of pan-African and colonial pieces, many of them unexpected antiques of Anglo-Indian and Chinese origin. ‘There is a rich trade-route history in South Africa, and I wanted to include these Asian and Arabic influences,’ she explains of the antique table in the entrance hall,

its weathered blues and reds at ease among the grasses and earth of the Kruger. The same can be said for the trunk in the lounge, another antique of Eastern origin, the embroidered leather pouf ottoman from Morocco and the Asafo flags, of Ghana’s Fante people, that flap silently in the warm, sub-Saharan breeze. ‘There is symmetry between these designs and I wanted to pay respect to the heritage of these former colonies in ways that relate to the bush.’

At night, the ceramic chandelier bathes the space in a candle-like glow and, where that fails to reach, tiny lights concealed within the thatching will guide the way.

The suites echo this sentimentality with regards to nature, each one a different expression of the wilderness that surrounds the camp. In the most shaded part sits a multicoloured room, rich in faded earthen tones. Then there’s a room in swathes of blue and cream to mimic the open sky, and, closest to the riverbank, an all-white abode. ‘Though there is a lot of colour it’s not bright – it’s more about depth and sophistication,’ explains Lulu. ‘Bright colours are used only to punctuate the neutrals.’

The success of Luvuvhu River Camp – and Lulu Baily’s vision – lies in its integrity to the history

of the African bushveld and the spirit of travel. From the small library in the mess tent, with its crystal decanters and eclectic old-world trinkets, to the roughly hewn edges of handmade Africana, the Luvuvhu River Camp seems to offer not only a view over the alluvial banks of the eponymous river, but of the history of the land itself. ■ **Luvuvhu River Camp**

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**‘I WANTED TO
PAY RESPECT TO
THE HERITAGE OF
THESE FORMER
COLONIES IN
WAYS THAT
RELATE TO THE
BUSH’ Lulu Baily**



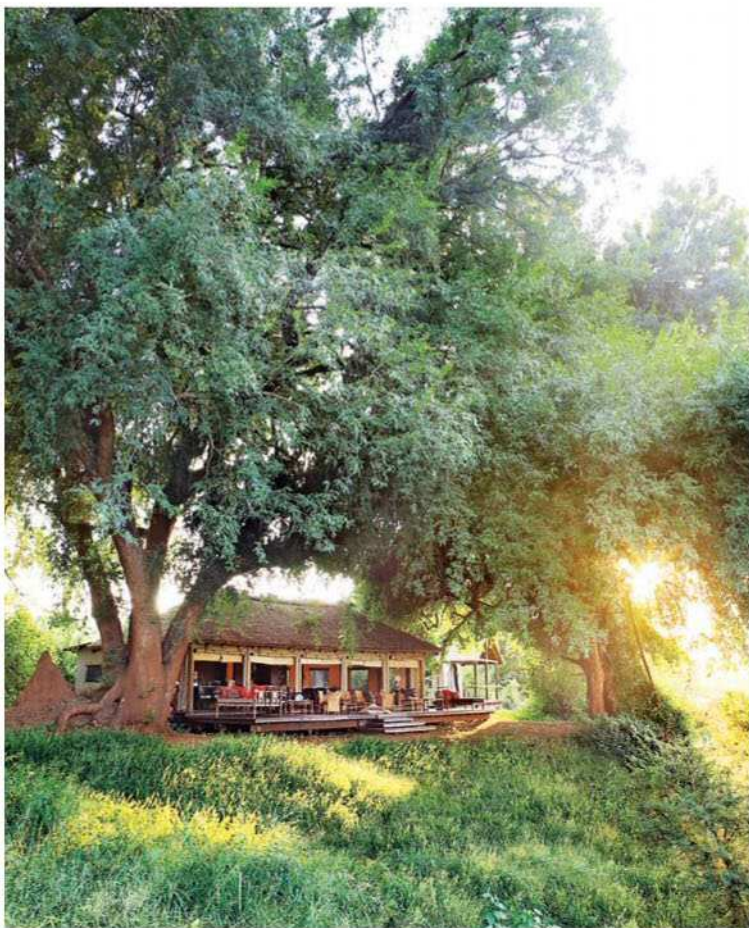
The shaded deck area looks out over the Luvuvhu River
OPPOSITE PAGE An antique Chinese table stands at the entrance to the mess tent



CLOCKWISE FROM TOP LEFT

An interior of one of the suites; custom-made cabinetry in the bathroom was designed by Lulu Baily; the camp features a collection of pan-African pieces, such as a North-African stool from Toguna and a rug and leather pouf, both from Moroccan Warehouse; the mess tent beneath the Nyala Berry trees; Asafo flags in the kitchen; an antique Chinese lamp; eclectic pieces in the library





'I TRIED TO CREATE AS MUCH TEXTURE AND AS MANY LAYERS AS I COULD. I WANTED IT TO SEEM LIVED IN' Lulu Baily



Bespoke lead urns planted with clipped star jasmine are placed symmetrically to direct the eye outwards towards the majestic backdrop of Table Mountain



In Brief

What A formal, terraced garden in Bishopscourt, Cape Town

Size 0.5 hectares

Climate Warm, dry summers and wet winters. North-facing garden with morning sun. Top garden level is exposed to strong northwesterly winds in winter.

Bottom level is partially protected by tall hedges and screening

Soil Heavy clay primed with large amounts of topsoil and compost

The Bigger Picture

A STEEPLY SLOPING SITE IN CAPE TOWN'S LEAFY SUBURBS HAS
BEEN TRANSFORMED INTO A RESTRAINED MASTERPIECE
SHOWCASING PICTURE-PERFECT VIEWS

TEXT AND PRODUCTION HEIDI BERTISH PHOTOGRAPHS ELSA YOUNG





Under the shade of a leafy pin oak, bronze bushbucks by sculptor David Tomlinson perfectly offset the pollarded London plane tree at the far end of the garden

OPPOSITE PAGE CLOCKWISE FROM TOP LEFT A summer flowering bed of delphiniums and St Joseph lilies; a glimpse of the formal lemon orchard; the large east-west retaining wall draws one into the greater landscape

T

he experience of artist and avid fly-fisher Sharland Urquhart's Bishops court garden is one of majesty – and at the same time has a serene sense of intimacy. It is the visual manifestation of someone skilled in the art of balance, proportion and colour. Despite her artist's eye and having completed other gardens in Joburg and Cape Town, Sharland recalls being overcome by fear at the prospect of creating a 0.5-hectare garden for what was to become their family home for many years.

'The priority for me was for Table Mountain to be the true eye-catcher,' she says. 'I did not wish to have a dominant garden – I knew it needed to work in relation to the mountain.' To achieve this, Sharland envisioned a garden of tranquillity and order – a formal space that would frame rather than distract from the breathtaking views. This called for a limited plant and colour palette with subtle nuances of texture and movement.

'The original garden dropped away from the house in a dramatic slope towards the northern boundary of the property,' recalls Sharland. With the appointment of an architect and engineer, two generous levels were created and connected by a double-sided staircase. 'To achieve this, a large retaining wall running east to west across the width of the property was built,' says Sharland. In addition, 14 pine trees were removed, revealing a magnificent view of Table Mountain in the front and to the west of the property, and many indigenous trees were craned in. For continuity, similar tree species were repeated on both top and bottom levels. 'Caution was the operative word here,' comments Sharland. 'I could not plant indiscriminately as years down the line the new trees would hide the view of Table Mountain just as the pines had.' ►





‘Clipped evergreens provide a structural balance while open lawns foster room to breathe’

A palette of plants that thrive in the Cape’s dry summers and wet winters was carefully curated, and Sharland created a temporary home nursery where she cultivated her new acquisitions for planting out in the forthcoming year. On two occasions her nursery was forced to relocate as the building process developed. ‘At times, mounds of clay reached up to the second storey of the house!’ she says. ‘Finally the day arrived when topsoil could be brought in and the beds demarcated.’ It was at this stage of the project when the experience of Franchesca Watson and Heimo Schulzer was invaluable.

Looking at the garden now, its restraint and simplicity defy the process taken to get it to this point. Ever the artist, Sharland uses bronze works by South African sculptors to create focal points here and there in the subtly marked out garden rooms. Clipped evergreens provide a structural balance while open lawns foster room to breathe.

In the summer months, the top level abounds with the pared-down colours of blue and white delphiniums, foxgloves and salvias. The bottom level is boldly painted in shades of green and punctuated by two centred lavender beds. As the seasons change, pittosporums, murrayas, camellias and azaleas are in focus. Summer-flowering star jasmine wraps the property in perfume – simply shaped, it is left to hang over retaining walls and cleverly used as a device to link the various areas of the garden. Hidden gems such as a comfortable wooden bench and overscaled ‘water’ urns create place for pause to absorb the astonishing views.

■ Sharland East Artworks ☎ 021 762 2179;
 🌐 sharlандeast.com; Franchesca
 Watson 🌐 franchescawatson.co.za;
 Heimo Schulzer 🌐 hsgardens.co.za






A 60-year-old olive tree overlooks bronze cheetahs by South African sculptor David Tomlinson, in masses of softly textured lavender

OPPOSITE PAGE CLOCKWISE FROM TOP Sharland Urquhart has formalised her beds with low *Viburnum tinus* 'Lucidum' hedging; a profusion of St Joseph lilies and delphiniums supported on bamboo canes; overscaled urns designed by Sharland are used as water features and add the sound of bubbling water to the garden

Air and Graces

WHEN RENOVATIONS ON A HIGHVELD VERANDAH HOUSE TURNED INTO A COMPLETE REDESIGN, A CLASSIC FAMILY HOME GOT A MODERN MAKEOVER

TEXT GORDON ROSS PRODUCTION DEAN VAN ASWEGEN PHOTOGRAPHS ELSA YOUNG



The wraparound walkway, with Nigerian beaded Yoruba chairs, leads into open, large-volume rooms atypical of the verandah house tradition



A separate study, connected to the house by the verandah, features custom-made wallpaper, and bookshelves by Benchmark



When it came to completely rebuilding a traditional verandah house as a modern family home, architect Karen Mailer and interior designer Julia Twigg both agree: collaboration was the key to the project's success. 'The entire professional team was involved from the outset of the project, from the interior designer and structural engineer to the quantity surveyor and landscape architect,' says Karen. 'Although the client's brief was clear, the design evolved with the overall integration of everyone's input, and the site constraints in mind.'

The brief was for a traditional Johannesburg verandah house, but with open-plan spaces suitable for both small and large-scale entertaining, as well as indoor-outdoor living. The result is a modern interpretation of a familiar vernacular, with high volumes, open spaces and a large verandah walkway that extends the length of the house.

Although traditional in appearance, the construction includes high-specification materials and energy-efficient services such as solar geysers, hot-water under-floor

heating, and closed-combustion fireplaces, all integrated into the design and detailing by Greenhouse.

The simple palette of roughly plastered walls and polished screed floors is offset by a sophisticated selection of antique and contemporary furniture and artwork. 'The floor plan is designed to include circulation space within the rooms, and to minimize wasted passage space, with two generous galleries connecting the open-plan living spaces and the bedroom wing,' says Karen.

The kitchen is part of the dining room, which features a Victorian table from Storm Ferguson Antiques and Georgian chairs. This in turn opens onto the living room and large verandah room. There are fireplaces throughout the house, including in the separate library that overlooks the garden.

The high-volume, exposed-rafter ceilings and pale walls make for a light-filled and spacious interior. All of this is recreated at night with concealed up-lighting designed by Streamlight.

'None of the furniture is pretentious or grand. It's classical but contemporary,' ▶





An antique Victorian table by Storm Ferguson and Georgian chairs sit in the dining room

RIGHT FROM TOP

The kitchen features a stove by Lacanche; bespoke furniture, including a coffee table from The Private House Company, in the library; a koi pond in the garden

OPPOSITE PAGE

Pale, roughly plastered walls and polished screed floors add volume



The master bedroom, which opens up onto the verandah, features artworks by Sam Nhlengethwa and William Kentridge

OPPOSITE PAGE
CLOCKWISE FROM LEFT
Thibaut wallpaper from
St Leger & Viney in the
bathroom; the open, airy
redesign of the house;
upholstery in the bedroom
echoes the bathroom
design; a landscape by
artist Walter Voigt

'None of the furniture is pretentious or grand. It's classical but contemporary'
Julia Twigg





says Julia. 'Some of the pieces already belonged to the client, and the rest we collected over the project's two-year span.'

Art also forms an integral part of the aesthetic. A collection of Linware ceramics bought on auction at Stephan Welz & Co and Riaan Bolt is on display in the entrance hall, and works by some of South Africa's most renowned names, such as William Kentridge and Sam Nhlengethwa are found throughout the house. Beautiful botanical and coral mosaics by Bronwen Findlay decorate the cloakroom and steam-bath walls in the master bathroom.

The pièce de résistance is undoubtedly the large verandah room which opens the house onto the garden in summer and can be closed to make a cosy room when the weather turns cold. There's also a large built-in pizza oven by Italoven – a firm favourite no matter the season. Bespoke sofas commissioned by Julia and a large antique Chinese table from Trade Roots make for a striking space.

A walk along the verandah will take you to the private study, a separate building

entirely. Its interior is more intimate, with natural wood-vaulted ceilings, bookcases by Benchmark and wallpaper that was created from old maps. An aeronautical map of Africa belonging to the homeowners was copied onto a hand-woven Nepali rug by Paco.

With all the main rooms of the house opening onto the garden, it was crucial to bring a similar style to the outdoors. Whether it's a stroll down the planted pergola walkway, admiring the sculptures of hares by artist Guy du Toit or warming yourself at the circular fire pit, bordered with a decorative metal balustrade by Rory Alcock of Mangosootoo Trading, casual comfort has certainly made the exterior its home, too.

In this modern interpretation of a traditional farmhouse, the client and the design team have created a space that is both sophisticated and stylish, but maintains the comfort of a relaxed family home – a truly updated interpretation of a classic.

■ Julia Twigg ☎ 011 884 3539;
Karen Mailer Architect ☎ 011 482 3962

trade secrets

Products and tips to help you get the looks showcased in this issue

MATERIALS

A bold statement is achieved by using combinations of wood, concrete and natural stoneware in both the living room and bathroom.



FROM TOP: AMERICAN WALNUT VENEER WITH MONOCOAT OIL FINISH, R1 824 PER SQUARE METRE (INCLUDING INSTALLATION), STEED & ASSOCIATES; POLISHED CONCRETE FLOORING, FROM R450 PER SQUARE METRE, NUVO SPECIALISED CONCRETE FLOORING & SERVICES



PAGES 70-77

FROM RIGHT: PASCAL MOURGUE 'SALA' DINING CHAIR WITH STEEL BASE, R8 505; DIDIER GOMEZ 'ACTE 1' CORNER UNIT, R110 835, BOTH LIGNE ROSSET



MODERN FURNITURE

Designer staples have been added to bring style and comfort to this open-plan living space. Use similar items to add definition.



ARCHITECTURE AND LANDSCAPING

Garden landscaper Luanne Chance has included wooden decking for seating and allowed for a natural pool design to take centre stage, creating a sanctuary. Daffonchio and Associates Architects have used glass panelling as a wall that becomes a mirror between the interior and exterior.



COLOUR

Bring vibrancy into your own spaces with punchy, collectable artworks and lively rugs that build on a neutral colour scheme.

RIGHT FROM TOP: CANDY TREE MY CANDY TREE PAINTING BY RICHARD SCOTT, CONTACT THE ARTIST FOR A SIMILAR PIECE; 'GALAXY' RUG, R29 000, MAE ARTISAN RUGS



FRENCH INSPIRATION

Detailed landscapes and soft, classic motifs such as toile de jouy, in both fabric and wallcoverings, evoke a sense of French Provençal style.

BELOW FROM LEFT: COLE & SON FOLIE 'VERSAILLES 99/15061' WALLPAPER, R2 405 PER ROLL, ST LEGER & VINEY; IVY LEAGUE 'FIERFIELD RIDGE' WALLCOVERING IN SKETCH, R1 482 PER ROLL, HERTEX FABRICS; BLACK EDITION ASTRATTO 'LIETTI' WALLCOVERING IN RICE PAPER, R2 821.50 PER ROLL, ROMO SOUTH AFRICA



PAGES 78-85

ASIAN INFLUENCE

Mix intricate willow-pattern crockery or other decor smalls with simpler designs, such as this stool, to get the look.

FROM TOP: PORCELAIN STOOL, R2 500, CLASSIC REVIVALS; BURLEIGH WARE WILLOW-PATTERN ENGLISH PLATE, R195, AND ASHWORTH BROS ENGLISH PLATE, R195, BOTH LE BROCANTEUR



SAFARI STYLE

The verandah has been transformed into a chic space with a safari feel. Create an outdoor escape by pairing materials such as animal prints or skins and canvas with softer fabrics and textures.

'ROORKHEE' CHAIR, R2 950, MELVILL & MOON; ZEBRA SKIN, R7 970, WHATNOT FABRICS



STATEMENT PIECE

Enhance the visual appeal of an entrance space with a large, striking lighting fixture, such as this Oakland's eight-arm chandelier, R25 764, Morgan Associates.





WEATHERED FURNITURE

Lulu Baily has selected raw, natural materials to convey a sense of authenticity that resonates with the camp's surrounds. Choose modern-looking pieces, as well as original antique items to create this effect.

ABOVE: INDIAN WOODEN ALMIRAH, R4 995, WEYLANDTS



PAGES 86-91



ACCESSORIES

Bring your personal space to life by collecting bright ceramics and accessories with various cultural references.

FROM TOP: YELLOW METAL TRIM PLATE, R550, MOROCCAN WAREHOUSE; HAND-WOVEN TELEPHONE-WIRE BOWL, R450, AFRICAN IMAGE; RED BAMALEKI STOOL, R1 512, AMATULI ARTEFACTS



CLOCKWISE FROM RIGHT: HANDCRAFTED TRAY TABLE, R2 649, LIVINGSTONES SUPPLY CO; 'MALAWI' CHAIR IN NATURAL WICKER, R1 100, ABI & SCARLETT; LEATHER POUF, R1 800, MOROCCAN WAREHOUSE



DUAL-PURPOSE

Where the structural boundaries between interior and exterior have been blurred, furniture in wicker, wood and soft leather upholsteries has been chosen to suit both roles.



FABRIC AND PATTERN

The home boasts a variety of colourful rugs and hand-woven textiles with a mixture of global influences. We've selected a few from which to draw inspiration.

VINTAGE KELIM CUSHION, R650, MOROCCAN WAREHOUSE; JAMBO AND MUNGO COTTON HAND-WOVEN KIKOIS, R260 EACH, LUCKY FISH; HAND-WOVEN COTTON THROW, FROM R340, ASHANTI DESIGN; JIM THOMPSON ANATOLIA NO.9 'KARAPINAR 2158/03' FABRIC, R1 220 PER METRE, T&CO FABRICS



CLASSIC FURNITURE

From chair backs carved with care, to comfy, patterned sofas where the details are in the feet – there's a reason these designs have endured.



RIGHT FROM TOP: CHIPPENDALE-STYLE CHAIR WITH BALL AND CLAW FEET, R14 200 (EXCLUDING FABRIC), CLASSIC REVIVALS; 'SMITH' SOFA IN HERTEX LINEN BASICS 'REGAFINO' IN ECNU, R16 500, WUNDERS

PAGES 98-103

CERAMIC COLLECTABLES

It's never too late to start a collection. Decide on common criteria – such as hand-made, or in sea tones – and choose various shapes, handles and finishes.

FROM LEFT: VASE WITH CREST, R530, CÉCILE & BOYD; 'SUMATRA' POT R1 295, PEZULA INTERIORS; SERAX LARGE TURQUOISE KITCHEN JAR, R1 750, MEZZANINE INTERIORS



PATTERNED FABRICS

A mixture of intricate florals and animal prints or stripes in finishes from soft upholstery to wall surfaces are key to this home's look.

1. SANDERSON PARCHMENT FLOWERS 'ETCHINGS & ROSES' FABRIC IN EMPIRE YELLOW, R1 458 PER METRE, ST LEGER & VINEY 2. VILLA NOVA MARIKEN 'COSMOS STRIPE' IN CHERRY, R889 PER METRE, ROMO SOUTH AFRICA 3. ZOFFANY ANJOLIE 'OCELOT' FABRIC IN BLACK, R3 423 PER METRE, ST LEGER & VINEY 4. THIBAUT ANNIVERSARY 'PAPAGAYO' FABRIC IN CREAM, R1 985 PER METRE, ST LEGER & VINEY



CUSTOM WALLPAPER

Escape into a study with walls papered in a design that holds meaning for you. This homeowner's use of maps evokes exploration. Contact Robin Sprong for custom designs. For stockists' details, see page 142



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CHILLI,
PORK AND
VEGETABLE
STEW

Chilli, Pork and Vegetable Stew

SERVES 6

1.4kg boneless pork shoulder, cut into 5cm pieces
1T ground coriander
10 garlic cloves, finely chopped, divided
1T kosher salt, plus extra freshly ground black pepper
1/2 cup raw, shelled pumpkin seeds
5 dried red chillies
1/2t crushed red chilli flakes
2 large onions, cut into thin wedges, divided
2T vegetable oil
4 sprigs oregano
1/2 pumpkin (about 500g), peeled, seeds removed, cut into 2 1/2cm pieces
1 small butternut, seeds removed, cut into 1cm-thick slices
1/2 small red onion, thinly sliced
1/4 cup fresh lime juice
coriander sprigs (for serving)

1. Combine pork, coriander, half the garlic, and 1T salt in a bowl, season with pepper and toss. Cover and marinate in the fridge for at least 4 hours.
2. Preheat oven to 180°C. Toast pumpkin seeds on a baking sheet, tossing occasionally, until golden, about 5 minutes. Set aside. **3.** Toast chillies on a clean baking sheet until slightly darkened, about 5 minutes. Allow to cool, then remove stems and seeds if you prefer less heat. Place chillies and flakes, half the onion, remaining garlic, and 1 cup hot water in a blender. Allow to sit for 10 minutes to soften chillies. Blend until smooth and set aside. **4.** Heat oil in a pot over medium-high heat. Working in batches, cook pork, turning occasionally, until browned, 8 minutes. Transfer to a plate. **5.** Discard the fat. Cook chilli purée in pot, stirring occasionally, until reduced by ▶

Spicy Beans and Wilted Greens

SERVES 6

1/4 cup, plus 1T olive oil, plus extra for drizzling
4 anchovy fillets packed in oil, drained (optional)
1t crushed red chilli flakes
4 garlic cloves, thinly sliced
1 large onion, thinly sliced
4 celery stalks, finely chopped
1 sprig rosemary
kosher salt and freshly ground black pepper
1 Parmesan rind (optional), plus shaved Parmesan for serving
500g dried white beans, drained
1 bunch kale, ribs and stems

removed, leaves chopped
1 large bunch baby spinach, trimmed, coarsely chopped
4 cups trimmed rocket, divided
2t fresh lemon juice

1. Heat 1/4 cup oil in a large, heavy-bottomed casserole dish with a tight-fitting lid over a medium heat. Cook anchovies, chilli flakes and garlic, stirring occasionally, until garlic is soft and anchovies are dissolved, about 4 minutes. Add onion, celery and rosemary, and season. Increase heat to medium-high and cook, stirring occasionally, until onion is very soft and golden brown, 8 to 10 minutes.

2. Add Parmesan rind, beans and 2.5 litres water. Bring to a boil, reduce heat, and simmer, stirring occasionally and adding more water as needed, until the beans are beginning to fall apart, 3 to 4 hours. **3.** Lightly crush some of the beans to give the stew a creamy consistency. Mix in the kale, spinach and half of the rocket and season with salt and pepper. Cook until the greens are wilted, 5 to 8 minutes. **4.** Toss the remaining rocket with lemon juice and 1T oil and season. Divide the stew among bowls, top with rocket, shaved Parmesan and a drizzle of oil.

Chicken and Dumplings with Mushrooms

SERVES 6

For the chicken stew

170g slab bacon, cut into 1/2cm pieces
1/4 cup all-purpose flour
4 chicken legs (drumsticks with thighs, about 900g)
kosher salt and freshly ground black pepper
700g mixed mushrooms
1 medium onion, chopped
6 garlic cloves, crushed
1/4 cup dry white wine
6 sprigs thyme
2 bay leaves
2 litres low-sodium chicken stock

For dumplings and assembly

kosher salt
1 cup all-purpose flour
2t baking powder
1/2t freshly grated nutmeg
1/8t freshly ground black pepper
2 large eggs
1/4 cup whole milk

For the chicken stew

1. Crisp bacon in a large heavy-bottomed casserole dish with a tight-fitting lid over medium heat, then transfer to a paper towel-lined plate. **2.** Place flour in a shallow bowl. Season chicken with salt and pepper and dredge in flour. Working in batches, cook chicken, skin-side down, in the same pot over

medium heat until deep golden brown and crisp (do not turn), 12 to 15 minutes. Transfer to a plate. **3.** Working in 2 batches, cook mushrooms in same pot, seasoning with salt and pepper and stirring occasionally, until brown, 5 to 8 minutes. Transfer to a bowl. Add onion and garlic to pot. Cook, stirring occasionally, until onion is soft and translucent, 5 to 8 minutes. **4.** Add wine and simmer until reduced by half, about 5 minutes. Add chicken, bacon, thyme, bay leaves, and stock. Season. Bring to a boil, reduce heat, and gently simmer, partially covered, skimming occasionally, until chicken is

falling off the bone, 2 to 2 1/2 hours. Add mushrooms and simmer until flavors meld, 10 to 15 minutes, then season.

For dumplings and assembly

1. Bring a medium pot of salted water to a boil. Whisk flour, baking powder, nutmeg, pepper and 3/4t salt in a bowl. Whisk in eggs and milk (batter will be slightly lumpy). Reduce heat until water is at a strong simmer. Drop teaspoonfuls of batter into water and cook until dumplings are cooked through and doubled in size, about 5 minutes. Remove with a slotted spoon. Add to stew just before serving.

CHICKEN AND
DUMPLINGS WITH
MUSHROOMS



Just Stew It

Three crucial steps to the perfect pot

1 SEAR IT Getting a sear on the meat is the first and most vital thing. The browned meat and those crusty bits on the bottom of the pot deliver rich flavour and colour. Don't crowd the pot, and take your time.

2 SKIM IT Nobody likes an oily stew, so skimming rendered fat and other impurities as your stew simmers is especially crucial with rich cuts of meat. As the fat rises to the top, gently spoon it off with a ladle.

3 FINISH IT Crunchy croutons, sharp onions, a shower of herbs – these are only the start. Adding texture, acidity, and freshness will keep your palate engaged all the way to the bottom of the bowl.

half, 8 minutes. Add pork, oregano, remaining onion, and 2.5 litres water and season. Bring to a boil, reduce heat, and simmer, partially covered, skimming occasionally, until pork is tender, 3 to 3 1/2 hours.

6. Add pumpkin and butternut and cook, uncovered, until pork is falling apart and vegetables are soft, 30 minutes. Season. **7.** Toss red onion and lime juice in a bowl and allow to sit for 30 minutes. **8.** Serve stew with red onion, coriander, and pumpkin seeds.

Do ahead Pork can be marinated 2 days ahead and kept chilled.

Indian-Spiced Chicken with Tomato and Cream

SERVES 6

3T ghee or vegetable oil
6 chicken legs (drumsticks with thighs, about 1.4kg)
kosher salt and freshly ground black pepper
1 medium onion, finely chopped
4 garlic cloves, finely grated
2T finely grated peeled ginger
2T tomato paste
2t garam masala
2t ground cumin
2t ground turmeric
1 1/2t ground coriander
3/4t cayenne pepper

3/4t ground cardamom
2 litres low-sodium chicken stock
3/4 cup tinned tomato purée
1/2 cup double cream
500g small red-skinned potatoes, sliced 1/2cm thick
plain yogurt, torn fresh mint, and naan, flatbread, or cooked rice to serve

1. Heat ghee in a casserole dish over medium heat. Season chicken with salt and pepper. Working in batches, cook chicken, skin-side down, until golden brown (do not turn), 8 to 10 minutes. Transfer to a plate. **2.** Add onion, garlic, and ginger to pot and cook, stirring occasionally, until onion is very soft and golden brown, 8 to 10 minutes. Add tomato paste, garam masala, cumin, turmeric, coriander, cayenne pepper, and cardamom and cook, stirring often, until paste begins to darken, about 4 minutes. **3.** Add chicken, stock, tomato purée and cream to pot and season. Bring to a boil, reduce heat and simmer, partially covered, skimming occasionally, until chicken is almost falling off the bone and liquid is slightly thickened, 1 1/2 to 2 hours. **4.** Add potatoes and cook, partially covered, until potatoes are tender, chicken is falling off the bone, and liquid is thick enough to coat a spoon, 30 to 45 minutes. Remove skin and bones from chicken if desired, and return meat to pot. Season. **5.** Divide among bowls, top with yogurt and mint, and serve with naan, flatbread or rice.

All the stews can be made three days ahead. Allow to cool, cover and chill. ■

INDIAN-SPICED CHICKEN WITH TOMATO AND CREAM

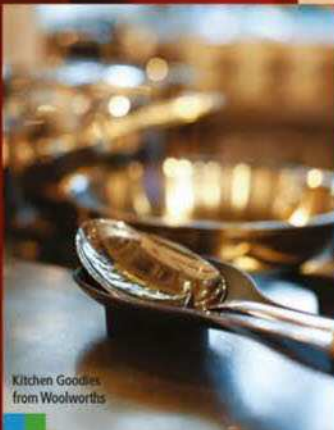
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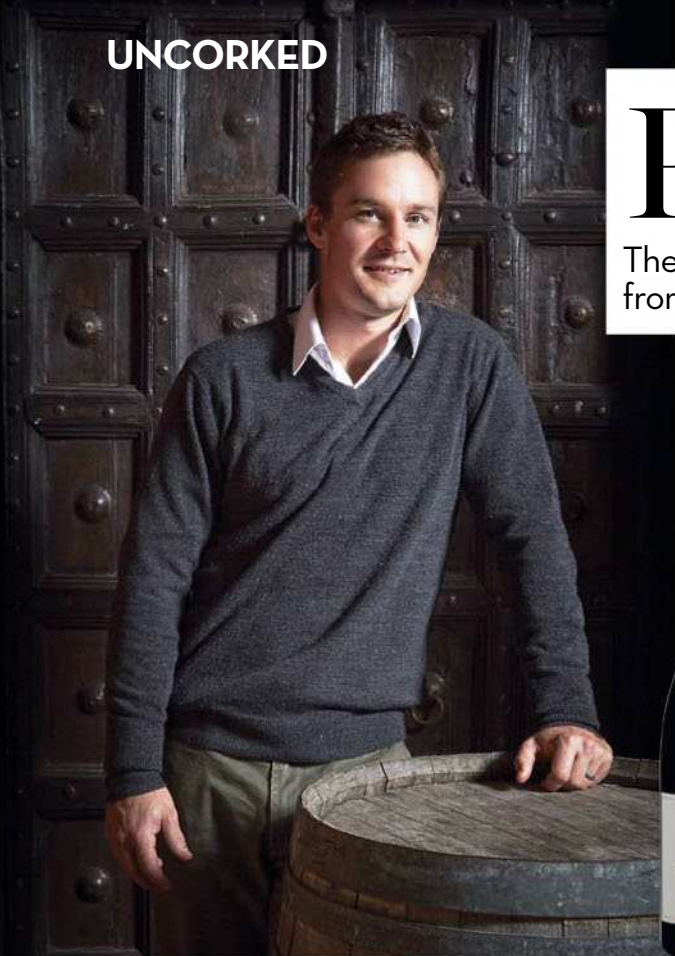
The industry talents making waves with their wines – from exclusive, one-off lines to world domination

THE NATURAL ↻

“If you focus on the soil, you’ll get healthier fruit and won’t have to manipulate the juice in the cellar,”

Nadia Barnard, the newly appointed cellar master at Waterkloof Wines, grew up in Stellenbosch and studied viticulture and oenology before gaining international experience. She is passionately driven by natural winemaking.

Wine to try ‘Circumstance’ Mourvèdre 2015



↑ THE EXPERIMENTALIST

“The Waterford Library Collection is created in one-off, low volume batches, allowing me to show off incredibly high-quality and interesting vintages,”

The current face of Waterford Estate, **Mark Le Roux**, took the position of cellar master in 2012. His new line, The Library Collection, is an exclusive range of wines that has resulted from fruitful cellar experiments over the years. **Wine to try** ‘The Library Collection’ MB 2004




↻ THE HIGH-FLYER

“I hope that as a trailblazer and black woman in the white, male-dominated industry, my own story will inspire the youth out there,”

A pioneering social entrepreneur, **Thembi Tobie** is the founder of Thembi Wines and, it seems, an empire. Equal parts winemaker and businesswoman, today Thembi’s wines are spread across three continents, including in 350 stores in the Netherlands. The company’s wines are certified Fairtrade, which means that everything from the grapes to the farm workers’ accommodation is carefully audited.

Wine to try Thembi Shiraz 2011



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Good Spirits

Eighteen 05, the Saxon Hotel's swanky new bar, serves exclusively Johnny Walker and is the best whisky experience in Joburg. ■ Eighteen 05 ☎ 011 292 6000



LATEST SCOOP

The ice cream inside this eye-catching packaging from Melissa's is just as irresistible as what's on the outside. Add a scoop to a warm crumble to sweeten any winter's day, R82. ■ Melissa's ☎ 011 447 2975

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Reminiscent of a Nespresso capsule, the new Touch Collection of coffee cups comes with a generous serving of sophistication. R695 for a set of two cappuccino cups and two mugs. nespresso.com



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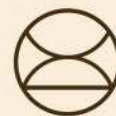
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Chivonne mini cnr



From: R11,995 (fabric), R21,995 (leather)
Size from: 240x190

Boston



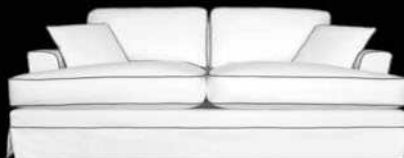
From: R5995 (fabric), R10,995 (leather)
Size from: 215x100x85

New Yorker All Seater



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Size from: 300x300x660

Bellini



From: R5595 (fabric), R10,995 (leather)
Size from: 185x98x80

Chivonne Mini



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Size from: 190x90x80

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Branson Dining



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Monaco Dining Table



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CLOCKWISE
FROM TOP LEFT
A viewpoint at Marataba
Trails Lodge; a guided
walking trail; the living area



WEEKEND BUSH BREAK *Marakele National Park*



THE STAY **MARATABA**

Surrounded by spellbinding scenery and a plethora of wildlife, the Marataba Safari Lodge has 15 canvas-and-stone private suites with all the usual bush-luxury comforts. The smaller Marataba Trails Lodge is a secluded sanctuary with five sumptuous tented suites. Every detail is elegantly designed with a calming minimalism that perfectly complements the dramatic terrain.

■ **From R4 720 per person per night sharing; ☎ 011 880 9992**



THE ROUTE

An easy four-hour drive from Johannesburg, the Waterberg region is one of South

Africa's most dramatic and culturally rich gems. Although there are dirt roads, they're as smooth as they come. A stop to look at the intricate beadwork at the Beadle Craft Workshop & Shop is a must.



THE DRIVE **MERCEDES-BENZ C300**

The C-Class was crowned 2015 World Car of the Year and while the round of applause might still echo in the ears of those product developers, don't think that they had time to rest on those laurels, as they constantly strive to improve and innovate. Mercedes-Benz has just added a brawny yet frugal new model to the range in the form of the C300, which has a 2-litre 185kW turbo-petrol engine. The model also ushers in a revised choice of trims and options for the C-Class.

■ **From R436 700** ▶





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THE STAY **PENHILL MANOR**

With plenty of Cape Dutch splendour and old-world charm, the manor house accommodates up to eight people. For smaller parties there are four two-bedroom cottages, nestled among rose gardens and manicured lawns, each secluded and distinct in design. Self-catering is paired with exceptionally friendly house-cleaning staff, as well as thoughtful touches – look forward to delicious farm honey upon arrival. ■ **From R2 400 per night;**

☎ **023 342 0908**



THE ROUTE An uncomplicated, 1.5-hour drive from Cape Town, mostly on the N1. The last stretch is on a dirt road through scenic farmland. Make sure to stop at the Willow Creek Olive Estate along the way.



THE DRIVE **VOLKSWAGEN GOLF SV**

Some of you might remember that Volkswagen advert from the 1980s, featuring a large elephant getting up close and personal with the then new second-generation Golf. The ad cleverly alluded to how much bigger it was than the original model and to this day the Golf II is known as the 'Jumbo Golf'. Yet if ever a Golf was deserving of that title it's the new SV. Beneath the skin it's practically identical to the advanced seventh-generation model but, whereas the latter was designed to be a sleek and sexy hatch, the Golf SV has grown in all directions to create a more spacious cabin and bigger boot. With more stretching room for your passengers, you can also configure the interior to suit your needs, sliding the rear seats forward for extra luggage space, or reclining the seats all the way back. ■ **From R292 500**



STORIED STAY

Shambala Private Game Reserve



THE STAY **NELSON MANDELA CENTRE FOR RECONCILIATION**

Madiba's former private residence has recently been opened to the public. Douw Steyn commissioned the home to be built for Nelson Mandela as a place of refuge where he could work uninterrupted. Most of *A Long Walk to Freedom* was written at the reserve, so make sure to bring a copy.

■ **From R70 000 per night for the six-bedroom residence;**

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THE ROUTE A two- to three-hour drive from Johannesburg on smooth, open road, with the option of some rugged, off-road exercise for your 4x4.



THE DRIVE **RANGE ROVER SPORT HST**

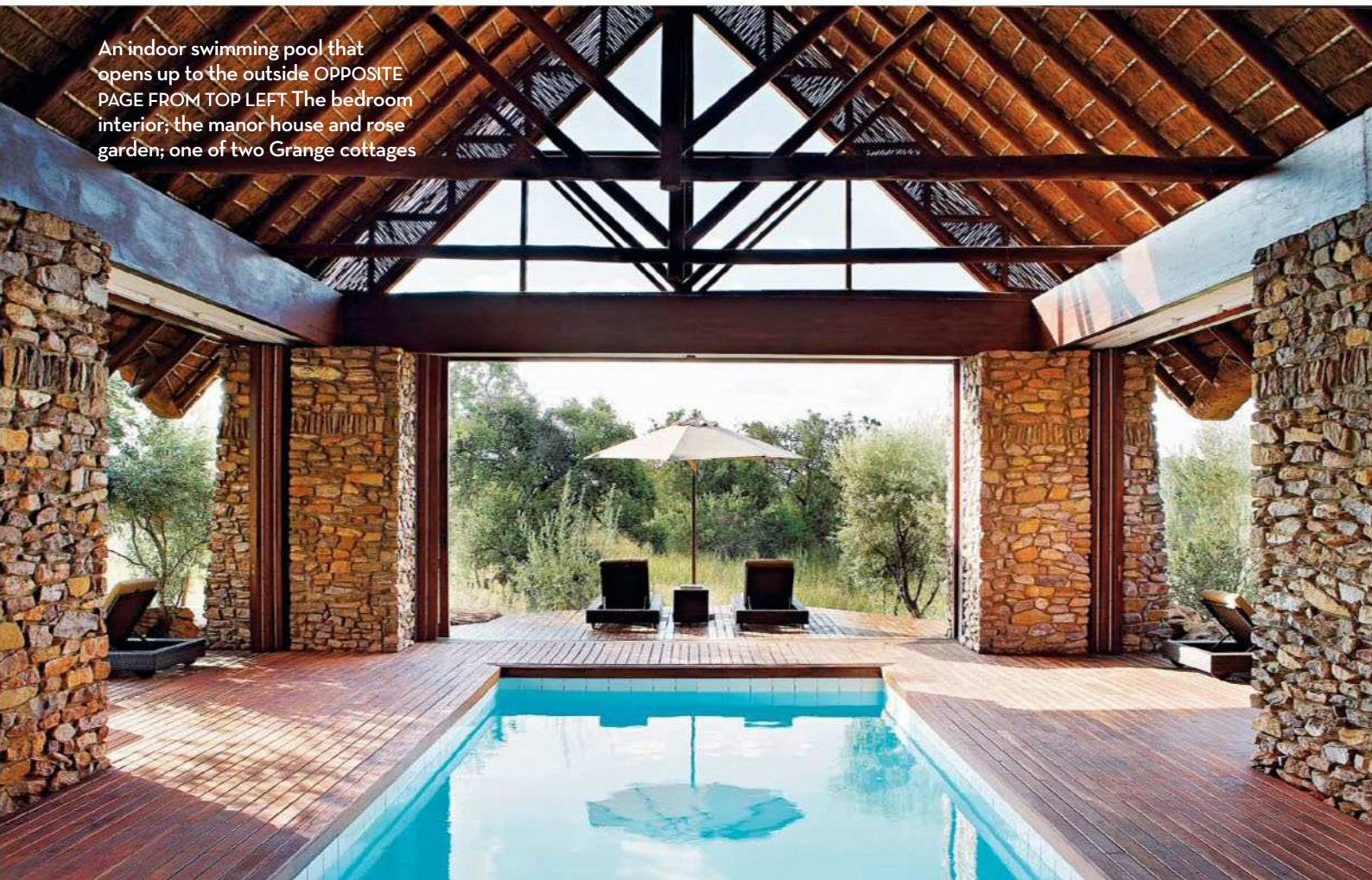
If you revel in the sheer joy of driving, then a sports car is what you're after. If you like exploring far-flung places

where epic mountain passes eventually lead to sandy paths and rocky obstacle courses, then you'll need a Range Rover Sport. It's stylish, spacious and capable off the beaten track. You're going to love the way it drives, particularly the new 3-litre supercharged V6 HST model with sporty styling and 280kW on tap.

■ **Price on application** ▶



An indoor swimming pool that opens up to the outside **OPPOSITE PAGE FROM TOP LEFT** The bedroom interior; the manor house and rose garden; one of two Grange cottages




GETAWAY

NOMADIC GETAWAY *Sanbona Wildlife Reserve*

THE STAY DWYKA TENTED LODGE

In the heart of the Sanbona Wildlife Reserve, this encampment of nine beautifully appointed tents exudes a magical atmosphere. The home of the Khoisan for many centuries, today the reserve provides an abundance of Big Five game viewing, including white lions.

■ **From R2 940 per person per night sharing;**  sanbona.com

 **THE ROUTE** Take Route 62 as a scenic alternative to the N2 through the Western Cape, stopping at farms on the Klein Karoo Wine Route during the three-hour drive.



CLOCKWISE FROM TOP RIGHT A suite interior; the entrance to the guest area; a suite exterior at night; a bathroom with a view of the private pool



THE DRIVE BMW 2 SERIES CONVERTIBLE

The ultimate road trip beckons as you drop the top and chase the horizon in BMW's new 2 Series Convertible. Purists will appreciate that it's the only rear-wheel-driven car in its class and there are three versions on offer, ranging from the cool, calm and collected 220i to the monstrous M235i with 240kW at your disposal. Despite its compact footprint, the 2 Series will seat four adults at a push, although the rear seats are best left to children if you're travelling long distances. The boot has a rather decent luggage-swallowing capacity of 280 litres when the roof is folded away. ■ **From R489 783**



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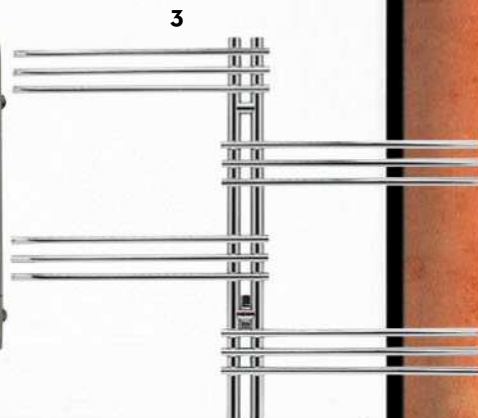




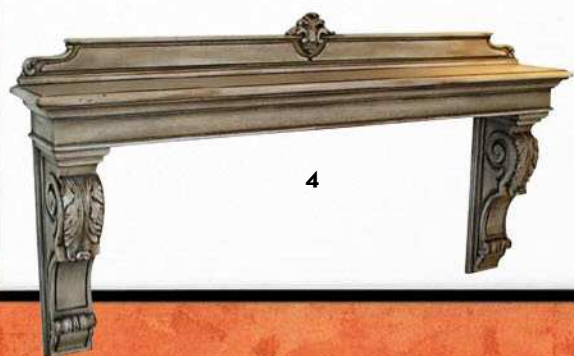
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1. ROCAL 'RCRTC' CLOSED WOOD-BURNING **STOVE** WITH GLASS ON THREE SIDES, R31 311, MACD FIREHOUSE 2. 'TANGENT M SHELF' HEATED **TOWEL RAIL**, FROM R4 495, JEEVES 3. LOFT COLLECTION 'LOFT DUO' 12-BAR HEATED **TOWEL RAIL** WITH TEMPERATURE CONTROL SWITCH, R6 760, BATHROOM BUTLER 4. HAND-CARVED **FIREPLACE MANTLE**, FROM R42 000, CLASSIC REVIVALS

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LIGHTEN UP



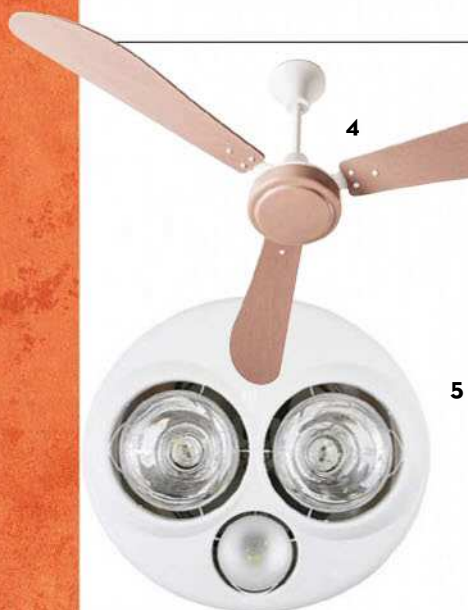
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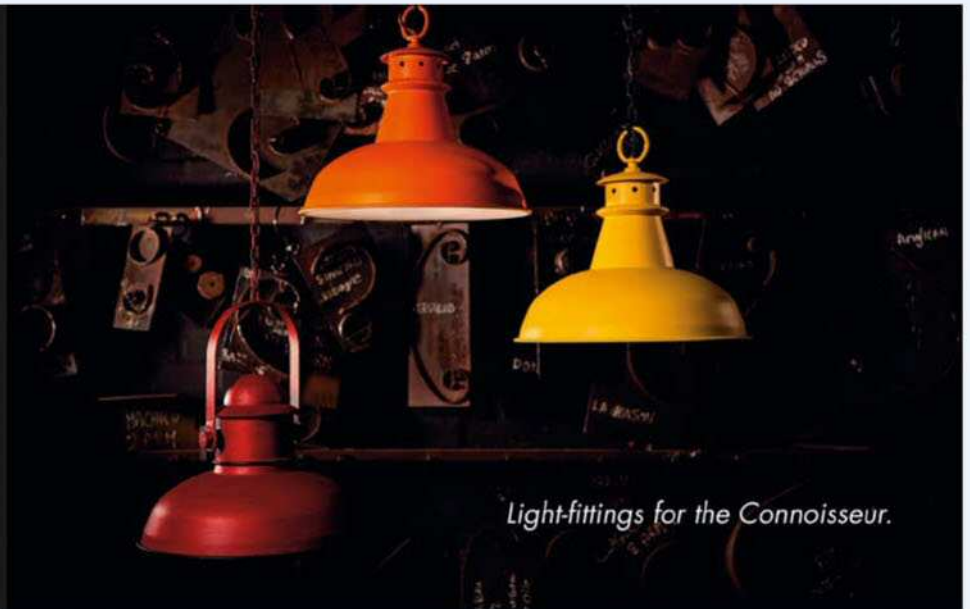
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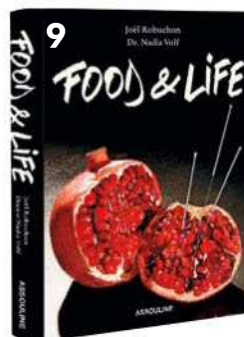
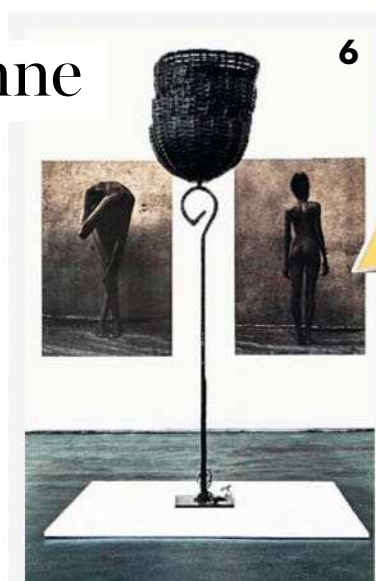


The WELL-CURATED LIFE of Tatiana Etienne

The furniture designer, whose Spine collection launches in Joburg this winter, talks inspiring spaces, art and people

1. The artist who really moves me is... Mark Rothko at the Neue Nationalgalerie in Berlin. His colour combinations fill me with hope. **2. My most memorable stay was at...** the Amanjiwo resort in Java. It was a truly spiritual experience. **3. I find inspiration in...** Ancient Egyptian artefacts. They are so rich in symbolism and detail. **4. The one to watch...** Mambu Bayoh. We worked together on Spine and his vision is priceless. Pieter Hugo should be worried. **5. On my coffee table you'll find...** *Le Nez du Vin* by Jean Lenoir. A smelling test with all the scents of red wine. **6. This winter I'll be in...** Joburg, launching my new

Spine collection. **7. Femininity is...** an Azzedine Alaïa dress. **8. Trademark accessory...** a Bottega Veneta leather handbag. **9. A kitchen isn't complete without...** *Food & Life* by Joël Robuchon. I'm a big fan of the harmony in his tastes. **10. No-one understands elegance like...** Christian Liaigre. It was an honour to work for him. **11. Fabric of choice...** the safety of cashmere plaid. **12. Le Creuset colour of choice...** matte black. **13. Playing on repeat...** the young and talented Petite Noir. **14. Tiptle of choice...** I don't drink cocktails, but give me a smooth whisky or rum and I'm in heaven. ■





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